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PROCTER'S GUIDE TO DURHAM.

CITY,
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CATHEDRAL & ENVIRONS.

Historical,

Topographical,

Descriptive.



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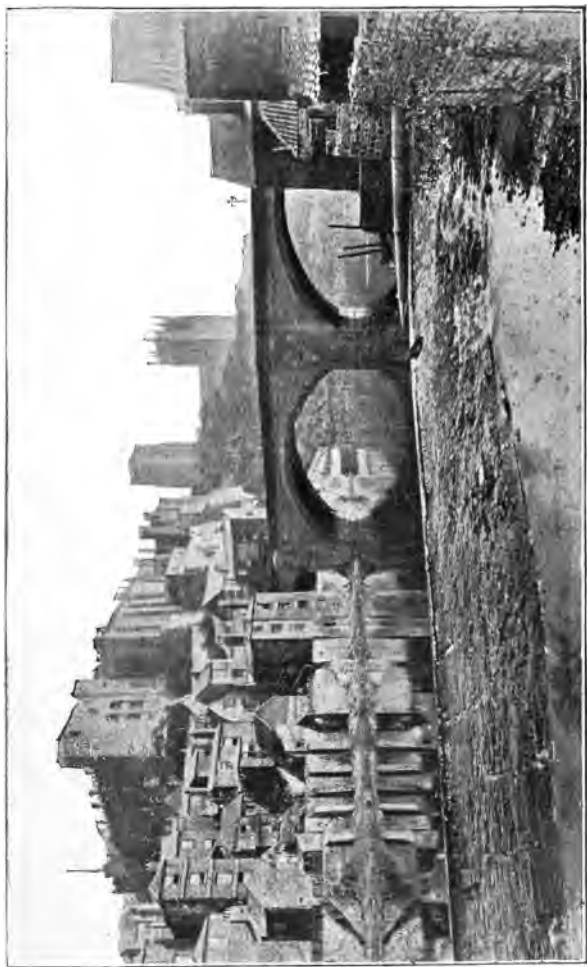
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A SHORT HISTORY

OF

DURHAM.

When the foundations of the City of Durham were laid history fails to record. It is lost amid the lapse of ages. It is, moreover, not even known whether or no the Romans ever found their way thus far from their great highway or military road, Watling Street. It may well be presumed that when Cuneacestre (Chester-le-Street), Vinovium (Binchester), Vindomara (Ebbchester), and Glannoventa (Lanchester) were each held by the legions of ancient Rome, the very site whereon the Palatinate City was some centuries later built was unknown. It has been conjectured by antiquaries that the "Maiden Castle Scar," about half-a-mile to the south of Durham, was a Roman Station. There is, however, nothing to support this supposition, which rests upon a very baseless foundation. Certainly the conformation of the ground, and the traceable outlines of a ditch on the north side, seems to favour some such idea, or that in the times preceding the Norman invasion there existed thereabouts a Castle, Camp, or Station, whither the cattle might be driven for security on the approach of an enemy. Where the facts are wanting, however, it is useless to speculate. It may be that the Roman soldiers had travelled thus far, and it may also be that the Anglo-Saxons had settlements hereabouts very shortly after they landed. This much we do know, that both Teuton and Celt found their way into the hills and valleys of the West at an early period, and long before the settlement of Durham was established. Beyond doubt, also, the Norsemen during their successive invasions into, and after landing upon the coasts of Northumberland and Durham, carried their ferocious cruelties far into both counties, and populated both Westmoreland and Cumberland, the valleys of the Tees and Wear, and the eastern sea board of the County of Durham ; the proofs of whose early

settlement may yet be found in the Scandinavian names attached to districts and places thereabouts. The march of the conquering Romans, the subjugation of the country by the Anglo-Saxons, and the merciless atrocities of the Danes find no record in the annals of the City, for the simple reason that it did not exist. The story of its origin is soon told. Although an oft-repeated tale, it can never fail to interest, worn as it may be almost thread-bare. It would be an insult to the reader to enter into minute details in connection with the foundation of Christianity in the sea-girt Lindisfarne, and the many events and vicissitudes which fell upon the little colony of religious men who raised the banner of the Cross in that corner of the ancient Kingdom of Bernicia. The narrative thereof is familiar to every reader of the history of the now severed diocese of Durham. When the Danes landed at Holy Island in the latter part of the eighth century, we know that many of the monks were put to the sword, and that those of them who managed to escape with their lives took with them the body of St. Cuthbert. The wanderings of these devout men hither and thither, first in the wilds of Northumberland and then in the County of Durham, forms one of the most striking chapters in the history of the diocese, and the establishment of that great Ecclesiastical incorporation, the Prior and Convent of Durham, within the walls of Durham's Gothic shade. Upon this subject the late Dr. Raine says: "The Bishop of Lindisfarne, with his clergy and their treasure, wandered from place to place till the autumn of the year 882, when they took up their abode at Craike, near Easingwold, one of the very earliest possessions of the See, and here they remained till the beginning of the following year, when they removed to Chester-le-Street, where King Guthred had built for them a cathedral." Like the people of old their troubles were not yet ended, for, as we know, just before the close of the tenth century, the hardy Vikings of the North again landed. In 995 the Bishop and clergy again took flight with the Saint's body to Ripon. When the Danes departed they turned their footsteps homeward. For some such reasons as those given by the learned historian of North Durham it may be that they did not go straight to the old church at Chester. The fabric from whence they fled was built of wood, was old and in a state of great dilapidation, and moreover the situation was wholly defenceless. "Is it," he asks "under such circumstances, to be wondered at that the wanderers should wish for a new church, of more durable materials, in a situation more capable of defence during such an emergency as had driven them from home, and possessing more of natural dignity than the level, uninteresting plain at Chester?" Whatever their motives may have been—and some such as the above in all probability influenced them—they settled at Durham.

Up to this time it was almost inaccessible. Dense forests stretched from the water's edge far away into the country. The land was everywhere uncleared, for no human hand had ever touched it. It is stated—certainly upon unreliable evidence—that at the time when the monks arrived a few squatters dwelt in wooden cottages upon the sides of the hill whereon successive churches were built. There is no proof, however, of the existence of this Saxon settlement. The slopes of the hill were thickly studded with trees, for the axe of the early settlers had not yet assailed them. However this much we are told had been accomplished, viz. : the summit of the hill had been cleared of the trees, and corn was growing on the ground. The information as to the foundation of the settlement in this isolated and secluded locality—it may be presumed—spread rapidly throughout the country. The little colony increased in numbers and influence. People came thither from all quarters and took up their abode around the new church. Of that building, and those which were subsequently erected, we shall make mention when we reach that portion of our subject. As the wealth and power of the religious community increased and extended, so also did the population which settled upon St. Cuthbert's Hill. Hegg, after his own quaint fashion, speaking of the topography of Durham, says : "It was more beholding to nature for fortifications than fertility ; where thick woods both hindered the stars from viewing the earth, and earth from the prospect of Heaven." He also adds, after making mention of the church of Boughs and the first building of stone—the white church—that "Aldwinus raised no small building of stone-woke for his Cathedral church, where all the people between the Coquet and Tees three years were at worke, and were paid for their paynes with Treasure in Heaven, than which there was never a dearer or cheaper way to build churches." In the eleventh, if not in the tenth century, the City was growing up around the great northern religious house. It was a place of some importance even before the Episcopate of Bishop Eadmund. That which his predecessor Aldhune did—in the way of laying the foundations "of a cathedral worthy of so opulent a See, so rich in relics, and so blessed a saint"—the county historians inform us. Hence, as the church increased in wealth, one fabric succeeded another more ornate and elaborate than its predecessor. So also was it with the town, which extended its area on to the surrounding hills. At the time of the Norman Conquest the defences of the City were imperfect, and the inhabitants were therefore exposed to attacks from their northern neighbours at any moment. At a later period Bishop Flambard saw the importance of completing the City fortifications, and therefore surrounded it with a strong wall, with towers here and there

upon the summit, and gates at all the principal entrances, and which were strongly guarded, day and night, in early times, and which could be closed at any moment on the approach of danger. These latter were moreover strengthened by means of a portcullis affixed to each gate, and which was lowered nightly. Thus the suburbs were completely cut off from the City proper : the result on one or two occasions—especially during the Cumin raids—being that a considerable portion of Gilesgate and Elvet were over-run by him and his soldiers, who set fire to the wooden dwellings of the inhabitants and put many of them to the sword. During the time that Cumin held Durham Castle he made many sorties into both these suburbs, and which were held by the Bishop de St. Barbara's adherents. If we are to believe the statements of the monk historians, who left behind them records of these events, atrocities of the worst description were committed upon the prisoners who were taken. The Norman Conquest brought with it a long train of ills, which fell with unquestioned severity upon the populace, not only of the City, but the county generally. A modern writer speaks very truly when he says that "the very name of Durham became a source of terror : and a place formerly consecrated by religious reverence, was feared and detested as a hell upon earth." Happier times, however, at length dawned upon the city. Churches were built in the City and the adjoining suburbs ; and whilst Bishop Flambard erected the bridge of two arches which spans the river Wear, and connects Silver Street with Framwellgate, so also did his successor, Pudsey, erect that of Elvet. Hence these two important works opened out direct communication both north and south. Framwellgate Bridge united the City proper with the ancient Episcopal Borough and Barony of Framwellgate. Elvet Bridge did the same for the new Borough of Elvet, and which belonged to the Prior and Convent of Durham. Each of these boroughs in early times had and exercised their own special rights and privileges. They had their own Court-leet, with the View of Frank-Pledge, Tumbrels, Ducking-Stools, and all the machinery for punishing offenders of both sexes flourished within the region of their jurisdiction. Bishop Pudsey, somewhere about the year 1176 granted to the Burgesses of Durham that they should be free from "In-toll and Out-toll, from Mark Silver and Heriots, and they they should enjoy the same free privileges as the Burgesses of Newcastle possessed." The legal history of the City virtually began with this curiously interesting record, and from that period down to the incorporation of the town by Bishop Pilkington's Charter of 30th January, 1535, it was governed by the Episcopal Stewards. The Bishop was the supreme ruler of it, as he was of many other boroughs throughout the county, although he granted leases of them from time to time at fixed annual rents.



Durham from the North West.

Under the Pilkington charter, one Christopher Surtees was appointed the first alderman, and with him were also nominated twelve assistant burgesses. So matters remained until Sept. 21, 1602, when Bishop Matthew granted a new Charter of Incorporation whereby the burgesses and inhabitants were appointed a body politic, consisting of a mayor, twelve aldermen, and commonalty. This charter was confirmed in 1605 by James I., and continued in force until the year 1761, notwithstanding Bishop Crewe's charter, which was set aside. Owing to the irregularities of the corporation, and the abuses which crept in, and consequent proceedings in the Court of Queen's Bench, from the last-named year to 1780 the City was under the government of a bailiff. On the 2nd of October of that year Bishop Egerton granted a new charter, which put things into working order, and vested the authority over the City in a mayor, recorder, twelve aldermen, twenty-four common councilmen, and other officers. The twenty-four councillors were elected out of the incorporated guilds or trade fraternities, some of which latter were formed under special ordinals, confirmed by successive bishops during the fifteenth century. The Municipal Corporation Act made many very praiseworthy reforms, especially in placing the elective power in the hands of the burgesses.

VIEWS OF THE CITY.

There is one undoubtedly very striking characteristic of the City of Dunholme, or as it was called in early records Duresme Dunholme, and Dunelm, and that is the picturesque position of its situation and surroundings, from whatever quarter it is examined the effect is the same, striking, picturesque, beautiful. For the convenience of visitors who are unacquainted with the neighbourhood, I will endeavour to point out and describe one or two of the many beautiful walks around the City.

■WALK No. 1.

I think the finest panoramic view of the City is obtained from the mimic Battery in the Wharton Park, which is situate near to the North Road Passenger Railway Station.

"It seems" says Mr. Allan "to be scattered over a multitude of irregular hills" and his description as a whole is correct. The north and west front of the Cathedral, in all the beauty of detail, forms the one conspicuous object which meets the eye of the beholder; whilst the Castle crowns the summit of a rugged and steep rock, rising almost from the water's edge. In the days preceding the invention of gunpowder, and the appliances of artillery, this semi-fortress would undoubtedly present

an ugly obstacle to the northern foe ; but as to that the canny Scot, amid all his invasions, always gave the venerable City a wide berth, except in 1346, when he approached within a mile-and-a-half of the City walls on the evening preceding the battle of Neville's Cross. We must simply ask the tourist and visitor to look around. The greater part of the City is almost hidden from view, and the reason for the good old monks resting here with their precious burden, after centuries of wandering, becomes all the more apparent when we carry the imagination back into the far-off days when Dane and Saxon were fighting for supremacy. The security of the situation, together with its natural advantages of hill and dale, wood and water, no doubt attracted their attention, and caused them to pause for ever in their wanderings. As the eye wanders over the landscape, in which is the ancient capital of Dunholme, we are reminded of events and circumstances now hidden behind the accumulated centuries. Far away on the brow of the distant eminence, towards the south-east, we recognise the church of St. Giles, of Bishop Flambard's foundation, and recall the scenes which took place therein some thirty years after its foundation, when Cumin sacked and fired both the Church and Kepier Hospital, and over-ran the southern part of the diocese until brought to bay at Bishopton by Roger de Conyers and the Barons of the Bishoprick. Still further away, and beyond the ancient suburb of St. Giles, there are points in the long line of limestone hills, extending from Hartlepool on the south and to Gateshead on the north, which have historic associations. It was from the summit of these hills that King Canute and his retinue beheld the towers of Durham Cathedral, and at the sight thereof he and all his followers fell upon their knees in solemn adoration. To the right of St. Giles' Church, hidden almost in the valley, we dimly descry the noble hospital which Bishop Pudsey founded upon the banks of the shire (clear) burn for lepers. Then, again, at the foot of the northern slopes of the rising ground upon which Gilligate stands, we recognise the remnants of another notable institution which that very magnanimous prelate caused to be restored, viz., Kepier Hospital. A noble place it was in the palmy days of its history. On every hand the prospects are most pleasing.

WALK No. 2.

Starting from the Market Place and crossing Elvet Bridge, the visitor will turn to the right and enter the street of New Elvet, to where a little further on, this street is divided. Keeping to the left you enter Hallgarth Street at the head of which is Mountjoy Hill, or, as it is called in the vernacular, "Mounjey Hill," and on the left-hand-side of the road leading to the



Old Buildings in New Elvet, Durham.



The Cathedral and Prebend's Bridge.

little village of Shincliffe. From its summit we behold the whole of the southern portion of the City, the Cathedral, and the sloping gardens adjoining the two streets, North and South Bailey. None the less interesting is the view obtained towards the south and east, and across the valley in the direction of Shincliffe and Sherburn. The names of places and localities linger for centuries after the reason or cause for their designation has been forgotten. Hence, therefore, this peculiar designated hill—singularly suggestive—"Mount-Joy," carries the mind into the remote past, and points to an event attached to a more distant part of the county, that of Warden Law. May it not be that this was the spot whereon the Monks temporarily rested on their return journey from Ripon? In passing, we merely mention this for what it is worth, especially as its surroundings are singularly picturesque, and commanding, as it does, an excellent view of the town, the Cathedral, Castle, and the north and east suburbs.

Returning by Hallgarth Street to New Elvet take the turning to the right (Church Street) and enter the St. Oswalds churchyard, where another very fine view of the Cathedral may be obtained. While here the Church of St. Oswald is well worth a visit. Proceeding along the bank of the river, one of the most beautiful walks possible to have, the visitor will arrive at Prebends Bridge, built by the Dean and Chapter between the years 1772 and 1777.

Another magnificent view may be obtained from either side of the bridge of the beautifully wooded banks of the winding river. Do NOT cross the bridge but take the walk leading up the hill, opposite that you were traversing. A continuation of the walk along the river bank will fully repay any effort required in climbing the steep hill. You are immediately opposite the Cathedral and Castle, and from no other point is the remarkable positions of these massive piles better seen and appreciated.

WALK No. 3.

From whatever quarter the City is examined the effect is the same; whether viewed from the rising ground as described in Walk No. 1., from the summit of the Mountjoy Hill at the top of Hallgarth Street, see Walk No. 2., no more advantageous and commanding view of the City and its surrounding landscape can be obtained than from St. Giles' Church Yard. To reach this place from the Market Place proceed by the street of Claypath adjoining St. Nicholas' Church, straight on through Gilesgate which is a continuation of Claypath, to near the top of the

second hill where St. Giles' Churchyard is situate. As seen from the latter, nothing can exceed the beauty of the situation, and well merits the very graphic description given of the scenery by Hutchinson, the historian, to which we shall hereafter refer. Mr. George Allan's depiction of the venerable City and its principal buildings as he saw it more than sixty years ago, will apply with equal force, at least as to the more prominent objects, at the present day. He says "the Cathedral and Castle stand upon an eminence, girt by the streets called the North and South Baileys, enclosed within the remains of the old City walls, and skirted with hanging gardens descending to the river Wear, which surrounds this part of the City in the shape of a horse shoe. On the opposite side of the river the banks are high, rocky, and scattered over with trees, along the brink of which the street of New Elvet is extended, and terminates by the Church of St. Oswald. Across the bridge are the streets of Claypath and St. Giles, which climb the more distant eminence to the east, the church terminating the line of buildings. The slopes of the hills are beautiful, with hanging gardens and rich meadows. Newton Hall, with its adjacent plantations, fill the nearer back ground, behind which a fine cultivated country is discovered, lengthening the prospect to the distance of ten miles, in which Pensher, or Painshaw Hill, with its peaked brow is a beautiful object.

FINCHALE PRIORY RUINS.

There are different routes by which a visitor may reach the ruins, the best of which are :—

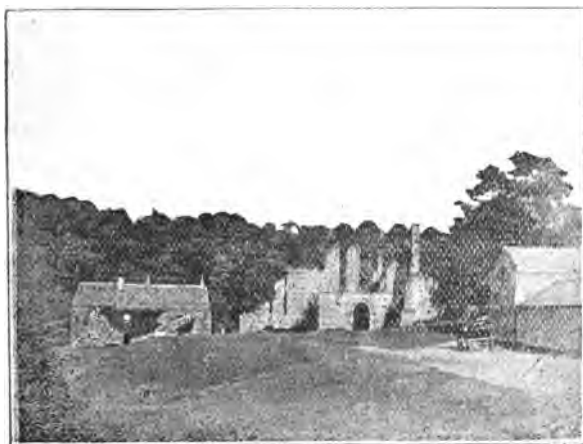
1st. Leaving the Market Place by way of Silver Street, cross Framwellgate Bridge, keeping to the North Road as far as Framwellgate Moor, when just on entering the village take the road branching off to the right, pass the colliery and still keeping to the right, enter a long lane which will eventually bring the visitor to the Abbey. Distance from Durham about four miles.

Another route considerably shorter than the first is to proceed by rail to Leamside Station, the Abbey being within two miles of that place.

The ruins of this interesting structure are charmingly situated in the midst of beautiful scenery and stand on the sloping banks of the Wear, which here takes a great sweep. All around are steep hills, thickly wooded, and when in full foliage form a truly superb view from the secluded and peaceful hollow.

The building was commenced in the year A. D. 1240, and was completed as near as possible about 1360-70. The different parts of the edifice were of course used as completed. In the year 1536 the monks were compelled to give up possession to the state, and after being despoiled the buildings were allowed to gradually become ruins, and are now kept from further decay by local authorities.

Refreshments may be obtained at the farm house near to the ruins.



FINCHALE ABBEY RUINS.

4 miles from Durham.

THE CATHEDRAL.

The foundation of Christianity in Iona, and its extensions to ancient Northumbria, and the multitudinous events which succeeded the formation of the Lindisfarnesian settlement must present themselves to the mind as the visitor examines this grand old fabric from the Palace Green. Standing upon a spot rendered sacred by its associations, we have but to look around to be reminded of events and circumstances that are inseparably united to the history of the Church. At the distance of little more than a minute's walk from the "Palace Green," by its western outlet to the Broken Walls, an excellent idea may be formed of the site whereon Durham Cathedral stands. Strong by nature, it was well-nigh impregnable. From the plateau—the area of which is somewhat limited—the banks descend precipitously to the river Wear, which almost surrounds it. With regard to the position of the building, Dr. Greenwell, in his address to the members of the Berwickshire Naturalists' Club and the Durham and Northumberland Archæological and Architectural Society, upon the history of Durham Cathedral, says:—"No grander one can be conceived. Rising high above the surrounding river, which clasps it about in its protecting embrace, upon rocky, precipitous banks, in near connection and combination with the neighbouring but not rivalling Castle, it forms a picture scarcely to be excelled."

THE FIRST CHURCH.

It is conjectured that this was merely a resting-place made of the boughs or branches of trees, under which the remains of Saint Cuthbert were placed for temporary shelter and protection. Whether this was the case or not at this distant period of time it is unnecessary to enquire.

THE WHITE CHURCH.

This was, undoubtedly, the first stone church, having been completed in 999, by Bishop Aldhune, three hundred and sixty-four years after the foundation of the See in the Isle of Lindisfarne. In the erection of this building "all the multitude of the people from the river Coquet to the Tees" were employed. On the fourth of September, in the above year, the new church was solemnly dedicated, and within its walls the Saint's body, with the relics accompanying it, were deposited. The Bishop did not live to see the completion of the Church, in the erection of which he was deeply interested. Nevertheless he survived its dedication about eighteen years. The progress of the building was necessarily slow, owing to the deficiency of funds. It may very well be believed, after the lapse of so many centuries, that of this ancient Saxon church not a single stone remains visible

to the eye, though there are, no doubt, as Dr. Greenwell supposes, thousands of the stones belonging to it enclosed within the walls of the present Cathedral. It remained to Aldhune's successor, Eadmund, to complete the western towers. So this church remained until after the Norman Conquest. How the monks degenerated from the ancient rule and became a secular clergy are matters of history. They married and gave in marriage. Families grew up around them ; but the disgrace attending such a state of things was abolished very shortly after the Norman Conquest. Dr. Greenwell inclines to the opinion that some remains connected with the Pre-Conquest Saxon Clergy were discovered in 1874. When the foundations of the east end of the old Chapter-house were laid bare, much below the level of the graves of Bishops Flambard, Geoffrey Rufus, and William de St. Barbara, there were found a considerable number of skeletons of men, women, and children, and these, he thinks, belonged to the married clergy and their families, who occupied the monastery at Durham from the time of Aldhune until their dispossession by Bishop Carilef. Aldhune's Cathedral was much smaller than the present church, although it may have stood upon a portion of the site. Dr. Raine imagines that the White Church stood amid buildings of a domestic nature ; this is extremely probable, if we are to believe the statement of the historian of the period, that the flames from the house in which Cumin and his soldiers were burnt alive communicated with the western tower. After standing for ninety-eight years, this building was levelled to the ground, to make room for

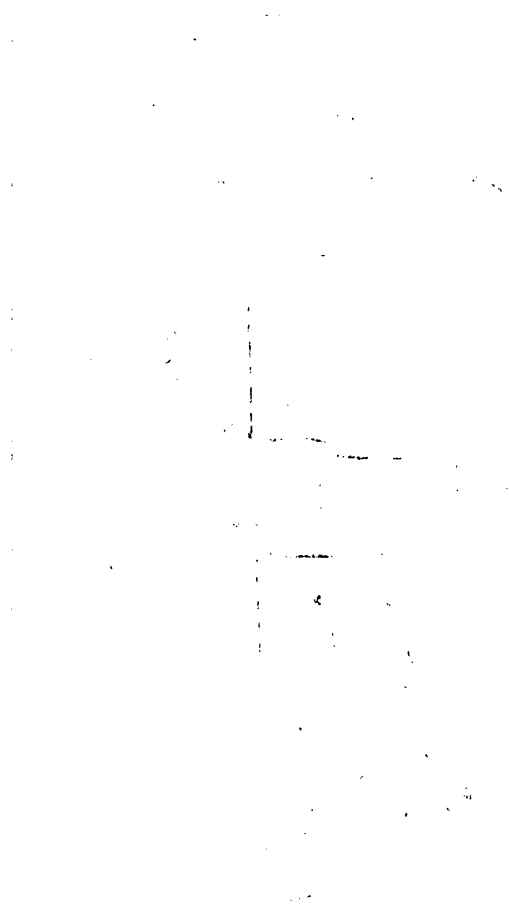
THE PRESENT CATHEDRAL,

which owes its origin to William de St. Carilef, the second Norman Bishop after the Conquest. It is clear that in the Saxon times the religious community of monks which settled upon the Dunelmensian peninsula had the Bishop for their supreme head. He dwelt among them, and had "no estates or means of subsistence separate from the congregation in which he formed a part." So indeed their association and relationship remained until Bishop Carilef introduced the Benedictine order of monks at Durham. The early years of that prelate's reign were attended by many difficulties, and which are fully set forth in some of the county histories. For the part he took in the rebellion against William Rufus in 1088, he was driven into exile, and for three years he remained in Normandy. If it was, as is conjectured, that the munificent prelate—whose name must for ever remain imprinted upon the walls of this noble fabric—in the hours of his solitude, and whilst sojourning in Normandy, conceived the idea of erecting a large and more magnificent building, every person who looks upon it for the first time must

admit the rashness of the undertaking and the successful manner in which it was carried out. "It may well be," says Dr. Greenwell, "that during his sojourn in Normandy, Bishop Carilef conceived the design of replacing the old church by a new and more magnificent one. Nor is it improbable that he brought back with him from the country of his exile the plan of that church." Normandy, he adds, was at that time full of large and noble churches, many lately erected; and perhaps it was "that the thought may have passed across the mind of Carilef, that if ever he returned to Durham he would raise there a more glorious building, and one better adapted to the wants of the new community, than the church he had left behind him." After the Bishop's return to his diocese, he forthwith set about the carrying out of his great undertaking. In the year 1088 or 1084, the ceremony of

LAYING THE FOUNDATION STONE

was performed in the month of August of one of these years, for it is not very clear upon which of these days or in which year it took place. Let it have taken place whenever it may, it must, most undoubtedly, have been one of great importance, and of the deepest interest to the whole diocese. Year by year the influence and wealth of the Church was increasing, and it may be imagined that an event of such moment to the inhabitants of the widely extended diocese, the area of which was bounded by the German Ocean on the East, the river Tees on the South, the Tweed on the North, and the mountain ranges of Westmoreland and Cumberland on the far West. Of the proceedings in connection with the laying of the three first stones of Carilef's church, on the rocky height of St. Cuthbert's Hill, but little is known. Symeon, the monk historian of Durham, who flourished at the beginning of the twelfth century, and was a monk at Durham, states that there were present the Bishop and Turgot, Prior of the Monastery, but he makes no mention of Malcolm, King of Scotland. An immense congregation attended from all parts of the north in order to witness and take part in this most solemn ceremony. The dominant Norman Barons, we may well believe, would be represented on so auspicious an occasion as this unquestionably was. All classes flocked thither—the hermit from his cell, the monk from his cloister, the lord from his castle and domains, and the serf, villan, and dreng, from their squalid abodes in the distant parts of Durham and Northumberland—would all be drawn thither by the interest and associations surrounding the shrine of the great Patron Saint of the North—Saint Cuthbert. That Bishop Carilef had from time to time accumulated large sums of money from all parts of the county, to enable him to carry on the building of his church, the history





Durham Cathedral, North Front.

of the church fully shews. From the time that the foundation stone was laid its erection went rapidly on. Now, after the lapse of well-nigh eight centuries, it is difficult to conceive how and by what means a building of such vast proportions could be completed—so far as Carilef's work is concerned—in so short a time as three years. It has been supposed by some that much of the church was already built at the time of the laying of the foundation stone, but the words of Symeon clearly prove that such was not the case. The work of erecting the new Cathedral began at the east end of the choir and was continued to the east end of the nave, "including the piers and arches which carry the central tower" Carilef died in 1096, but previous to that time a mutual arrangement was entered into between him and the Prior and Convent, under which the Bishop undertook to finish the church, and the prior and monks the monastic buildings. On this subject the late Dr. Raine says: "The monks, neglecting their undertaking, devoted their time and means exclusively to the finishing of the church, and built the choir, with its side aisles, and the middle transept, before the appointment of Flambard, in 1099." He further adds that during this prelates time the work advanced rapidly or slowly according to the amount of altar offerings and burial fees received by the sacrist. The gifts to the monks of Durham were many and numerous from the time of the first settlement. Of the large tracts of land which were given to the religious incorporation in Saxon and Norman times, the history of the church fully reveals.

THE NORTH FRONT OF THE CATHEDRAL.

Standing upon the Palace Green, the whole of this portion of the Cathedral presents a bold and commanding appearance. Everything is plainly severe. There is an almost entire absence of ornamentation, such as may be seen in almost every part of York Minster externally. There is a sternness about it which is only relieved by the beautiful tracery of the large windows in the North Transept and Nine Altars. That the north front of the church has undergone repeated alterations is manifest enough—more so indeed than in the interior. The subsequent additions are everywhere apparent. What the Cathedral was at the time that Bishop Pudsey succeeded to the See of Durham may almost be defined as we now examine it from end to end. The chapels at the east and west ends—the Galilee and Nine Altars—had then no existence. The central tower was almost level with the roof, and the western towers were almost in the same condition. The top of the north wall, between the north-western tower and the middle transept, was studded at intervals with gables; the intervals between which were built up in

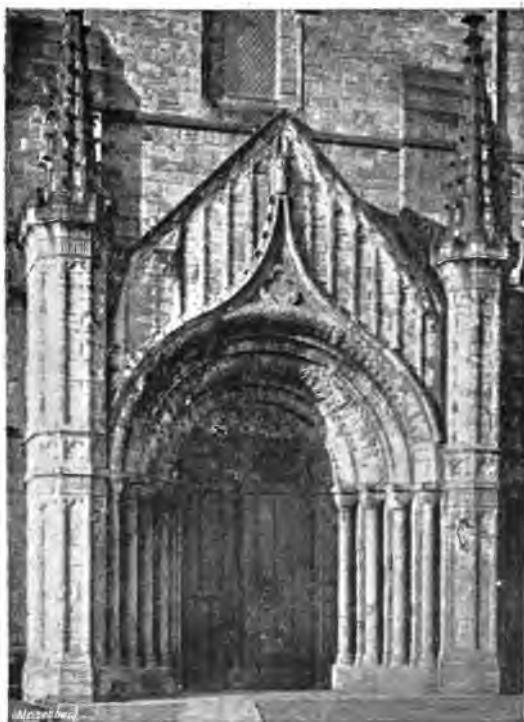
Pudsey's time. The new masonry is still visible. The great north entrance did not exist. The original Norman entrance to the nave was through the door beneath the great west window. This door was, of course, closed when the galilee was built by the above prelate, who also opened out the north door. The windows, as now restored, present much of the appearance as in Pudsey's time. It was not until nearly three centuries later the large window in the north transept was inserted; above which, externally, appear the figures of Flambard and Pudsey, carved in stone.

THE DUN COW

which, with the two females, form conspicuous objects upon the north angle of the Nine Altars, illustrates the well-known tradition to be found in any of the local histories. Dr. Raine considered that Bishop Aldhune placed the milkmaid and the cow upon the church to typify its rich endowments. The figures, as they now appear, were cut and placed in their present position in 1775 by a Durham Mason.

THE NORTH DOOR EXTERNALLY.

Externally this doorway was greatly mutilated during the repairs about the church in the last century. What this great entrance was, anterior to the alterations named, may be seen in an engraving of it in the Castle. We may mention that whilst some workmen were opening a drain near this porch in August, 1879, they came upon a large squared stone in front of the present east buttress. This was imagined to be a basement stone of the buttress of Pudsey's door, proving that it was deeply recessed, and that the buttress stood about twelve feet from the wall. The arcading as we now see it was erected about the year 1780. Previous to that date the great semi-circular arch was surmounted by a pediment, within which was a sharply pointed arch enclosing early English panelling, and two round headed windows admitting light to two rooms over the doors, to which we shall presently refer. Of this doorway Dr. Greenwell says, "it has been so pared down, and otherwise maltreated by additions and 'restorations,' that it is somewhat difficult to come to any decision with regard to the exact time of its original construction." He further adds a remark, which every one will readily endorse, that this porch, "in its present condition is a most unworthy and discreditable portal for so majestic a temple as that into which it ushers the worshipper." The wood-work is of ancient date, and originally it was covered with iron-work, of which no traces remain. The interesting features of the interior of this doorway we shall refer to as we examine the building in the course of our tour,



Durham Cathedral, North Doorway.



THE SANCTUARY KNOCKER.



DURHAM CATHEDRAL SANCTUARY KNOCKER.

That most curiously grotesque head of bronze, with the ring of the same material, are of the Norman period. It was connected with the privilege enjoyed by the church, which extended her protecting arms round offenders as varied as they were numerous. The privilege of sanctuary extended so far as the church and church yard, although the franchise here—as also at Beverley—extended to a radius of a mile, the distance being marked at intervals by crosses. The fugitive had only to apply his hand to the ring and knock, when straightway

he was admitted, at all hours of the day and night, by the porters who dwelt in the rooms above the door. The moment the refugee was taken within the church, one of the bells was rung, announcing to the inhabitants that someone had taken sanctuary. A black cloth gown, with a yellow cross upon the left shoulder—St. Cuthbert's Cross—was placed upon him, and he was taken to a room near the south door of the Galilee, and there remained for thirty-seven days. The windows of the Porters' Chamber, though now blocked up, are yet visible above the interior of the lofty doorway. The door and a portion of the passage leading into these apartments from the triforium remains in the north wall. The last occasion when the right of sanctuary was claimed was in 1521.

THE CATHEDRAL FROM EAST TO WEST.

No better idea can be formed of the magnitude of this noble building than that obtained at the west end of the nave, and immediately in front of the great west door. Glancing along the nave, the fourteen Norman columns, in their massive solidity and strength, are well calculated to support the vast weight of triforium, clerestory roof, and tower. There is no elaborate architectural ornamentation, yet it is only when we come to

examine the building in all its details that we realize its very exquisite symmetry throughout. In the nave, transepts, and choir, as we here see them, there is a uniform adaptability. Here and there as we glance from pier to pier, and along the vaulting of the choir, the eye is arrested by the series of grotesque cerbel heads supporting the diagonal ribs of the vault beneath the clerestory on each side of the nave. The large piers are continued to the eastern extremity of the choir. They are throughout either plain, cylindrical, or clustered, and are formed of small cubical blocks. The carving upon the piers in the nave are either in the lozenge or zig-zag patterns and flutings, whilst those in the choir and transepts are of the spiral order. It is only when we look into the distant choir that we mark the transition from the Norman to the more pleasing variety of detail of the early English, yet every part harmonises with the whole. The vista now before the visitor—denounced by some persons as turning the interior of the church into a vast tunnel, owing to the unbroken view of nave and choir—is nevertheless generally admired. On the other hand there are those who regret—perhaps with a good deal of reason—the removal of the oak screen, which, until the year 1847, divided the choir from the nave and transept. Beyond doubt it was a fine piece of work, which was literally sawn into fragments, some of which found its way into the castle, where it now remains. Dr. Greenwell, in a foot-note to his excellent and exhaustive lecture says, "It is impossible not to regret the destruction of the choir screen erected by Bishop Cosin. It was a very magnificent wall of elaborately and richly carved oak, most characteristic of the time when it was executed."

The visitor will perhaps care little for any detailed account of the architectural features of the building as he here sees it. Here we may be permitted to give a passing sketch of the Cathedral as it appeared to Mr. Pennant a century ago. He says : "In the inside of the Cathedral is preserved much of the ponderous yet venerable magnificence of the early Norman ; the pillars are vast cylinders, twenty-three feet in circumference ; some adorned with zig-zag furrows, others lozenge shaped, with narrow ribs or spiral ; the arches round, carved with zig-zags ; above are two rows of galleries, each with round arches or openings ; a row of small pilasters runs round the sides of the church, with rounded arches intersecting each other." The latter part of the description, as to the arcading which is carried round the church, falls very far short of the reality. Mr. Pennant saw the building under very different circumstances, for it remained very much the same as it was in the days of Bishop Cosin.



Durham Cathedral looking from west to east.

THE NAVE.

To Bishop Flambard (1099-1128) is due the credit of building the nave and aisles and the vaulting of the aisles. He also built the west entrance and the lower part of the western towers.

THE WEST DOOR.

This was originally the main entrance to the church. It remained open after Bishop Pudsey built the Galilee. Cardinal Langley (1406-1437) having made numerous alterations to that—the Lady Chapel—this door was walled up, and so remained until the year 1845, when it was re-opened. It was in all probability part of Flambard's work. The carvings upon the label of this door are very curious. There are thirteen detached cartouches or roundels, each having an animal or flower within it, except the one in the centre, which has a front face. Upon this, as also upon all the later Norman doors, except the south door leading from the cloisters into the church, the chevron ornament appears.

THE GREAT WEST WINDOW.

This window, above the west door, was inserted by Prior Fossor (1342-1374). At the time of its insertion it contained in coloured glass the whole story of "The Root of Jesse." After the dissolution of the monastic houses the glass in this, as in all the windows throughout the church, was either taken out or destroyed. Portions, however, of the coloured glass belonging to pre-Reformation days have been inserted into some of the windows. In the year 1867 Dean Waddington, at his own cost, reproduced the old design. In each of the seven lights there are three figures, with foliated tracery in the head, making a total of twenty-one figures. They are in the following order, from left to right : (1) Daniel, Habbacuc, Malachias ; (2) Ezechial, Aggæi, Elizæus ; (3) Josias, Achaz, Solomon ; (4) Sancta Maria et I.H.S., Joas, Jesse ; (5) Ezechias, Josephat, David ; (6) Jerimias, Joel, Elias ; (7) Isaias, Amos, Zacharias. The colour is alternately blue and ruby ; the figures and foliage are white or very light colour. The brass tablet affixed to the wall records the gratitude of the Canons for Dr. Waddington's munificence.

THE SANCTUARY CHAMBER.

Every trace of this chamber was swept away at the Reformation. The site which it occupied was near the south door of the Galilee, and within the recess in the south-west angle of the south aisle of the nave. The apartment was enclosed in order to

isolate the offenders confined therein from the church. The grate wherein they lay was in existence in 1593. They were provided with meat, drink, and bedding, and other necessities during the time of their incarceration. High up in the wall forming the above recess, and immediately adjoining, between the first and second columns on the south side of the nave, there are traces of two windows now blocked up. The supposition is that these windows were blocked up when the Dormitory was built. To the right, and at the base of the first mentioned window, a doorway was discovered when the walls were cleared of lime and whitewash. It is difficult now to say the purpose to which this was devoted ; it is more than probable that it was a private road from the Dormitory to the Galilee. At the bottom of the outer wall of the newel staircase leading up the south-western tower, are traces of a second doorway, and that the two communicated with each other by means of a gallery, and so enabled the Priests, Deacons, and Choristers, —who attended early morning service at the several altars in the Galilee—to reach it without having to go round by the cloisters.

MONUMENTS.

Such monuments as possess something more than a passing interest we shall briefly notice in our tour round the interior. On the Sanctuary Chamber wall, and almost hidden from view, is a marble bust and monument, upon which is recorded the virtues of one of the most notable men in his day—the Reverend Sir George Wheeler, Knight, Rector of Houghton, and one of the Prebends of Durham, whose extensive learning and travels are recorded in the county histories. “His learning, piety, and humility,” says Dr. Raine, “has been seldom equalled in any Church.” On the opposite side, and in the floor at the west end of the north aisle, is a flagstone, upon which appear the letters “J.B.” This stone covers the remains of a man of European repute. We refer to the well-known Count Joseph Borulaski, who died at the Banks Cottage, on the 5th August, 1837, at the age of ninety-eight years. The remembrance of this remarkable little gentleman still lingers in the City, where he was well-known and highly respected. His diminutive height—only thirty-six inches—his perfect symmetry, his lively genius and engaging manners, made him a general favourite in the City drawing-rooms. He came to reside in Durham in 1782, and there made his home. His life—written by himself—and printed many years ago, abounds with interest, besides containing an excellent portrait of him. Those who wish to realise what the vivacious “little count” really was in life, we cannot do better than refer them to a life-sized plaster representation

of him in the Durham University Museum, upon the Palace Green, where many relics belonging to him may also be seen.

THE FONT.

Dr. Greenwell designates this as a "most contemptible piece of pseudo-Norman sculpture"—certainly a somewhat severe piece of criticism. We must, however, remember that previous to the year 1846 the canopy covered a very beautiful white marble basin, which was erected in 1620 by the Dean and Chapter. This latter font was removed to and now stands at the west end of Pittington Church. The one we now see was designed by the late Dr. Raine, for many years librarian to the Dean and Chapter. The subjects carved upon its four sides are connected with some of the most prominent events in St. Cuthbert's life. The pillars supporting the basin are copied from those in the nave and choir. The canopy is one of the many pieces of carving still remaining in the church which is attributed to Bishop Cosin's munificence. During the alterations made by Dean Waddington, about the year 1846, et seq, he determined that the vista from the east end should not be marred by this font cover, and it was accordingly placed within the recess under the south-western tower, from whence it was again brought forth in 1873 by Dean Lake.

THE NORTH DOOR INTERNALLY.

The sculpturing upon the shafts and capitals is worthy of minute examination. There are both lozenges and circles, and also beautiful foliage-work. In the former we may trace beasts and human figures. In one instance, a man is depicted riding a lion. Within the zig-zag moulding of the arch are several compartments of a diamond shape, some of the subjects carved therein being very curious, and at the same time very comical. Dr. Greenwell thus describes them. He says, "two of them" (the compartments) "have each a centaur shooting with bow and arrow, and armed with a comical helmet. A third has two figures embracing. A fourth has a boy laid across a stool and being whipped by an older person, who has an uplifted rod in his right hand, while he holds up the boy's dress with his left. A fifth has a long-bearded figure clothed to the feet, strangling with a rope another figure, whose dress reaches only to the knees, and who holds in both hands what looks like a sceptre, over his left shoulder. Other two have each a man performing apparently some gymnastic feat. And another has a beast like a lion, over which a man is standing, who holds the tail of the animal with his left hand, and appears to be forcing open the beast's mouth with his right."

THE WOMEN'S BOUNDARY CROSS.

This cross, of Frosterley marble, in the floor of the nave between the third piers, on each side, measures twenty-five feet in length and twelve-and-a-half inches in width. It is a conspicuous object, and always attracts attention on account of the interesting traditions, if not history, connected with it. It marked the boundary beyond which women were not permitted to pass. Any female who transgressed, either intentionally or otherwise, was punished, "for certaine daies, because ther was never women came where the holie man Sancte Cuthbert was, for the reverence thei had to his sacred bodie." But there was a time when even they were not allowed to come within the church; the line of demarcation, according to Raine, being about the eleventh or twelfth century, in the churchyard, and this he bases upon the story narrated by Reginald. This will bear repetition here. The Queen of David, King of Scotland, whilst on her bridal tour visited Durham, and the morning after her arrival, accompanied by her maid, proceeded to the Cathedral, but was refused admission. Her maid, however, it is said, determined to ascertain the cause of this refusal, and with characteristic feminine cunning disguised herself in a monk's cowl and hood, and boldly entered the church. The saint, however, so runs the story, appeared to the Sacrist, and warned him of the intruder's presence; the consequence was that she was forthwith expelled. There is also another marvellous story of Queen Philippa, wife of Edward III., who, in 1333, was expelled at night from his Majesty's chamber in the Prior's apartments, because of her presence within the prescribed limits. The consequence was that she had to seek shelter in the Castle. The abominable conduct of the monks and nuns of Coldingham had a good deal to do with the prohibition of females ever sojourning in the church of Lindisfarne; and the same rule was subsequently observed at Durham. For a long period this was strictly observed, until the relaxation of the rule, when this marble cross was inserted. When this took place does not appear. Archbishop Eyre, in his *St. Cuthbert*, says: "Protestant writers have endeavoured to attach to St. Cuthbert's name the stigma of misogyny, because in this particular they have not understood his motives;" and he then refers to the irregularities of Coldingham. It is worthy of note here, and a somewhat significant fact in connection with this subject, that the first female admitted within the precincts of the College is said to have been the wife of the Rev. Robert Swift, Vicar-General and Official Principal, and Prebendary of the First Stall in 1562.

THE WEST DOOR OF THE CLOISTERS.

This entrance into the cloisters, which is immediately opposite



Durham Cathedral from Framwellgate.

the great north door, will well repay examination. It is alike graceful and proportionate in all its details. It is of the date of Bishop Pudsey's episcopate. For many years its ornamentation was concealed beneath a mass of whitewash; but this was removed, and the floral and other carvings upon the arches and columns were revealed. There are eleven attached cartruches or roundels, with a row of leaves between each. In every respect the architectural features are the same as those upon the north and west doors. In all the Anglo-Norman churches, the greatest amount of enrichment seems to have been bestowed upon the western and southern doorways. As is here apparent, the ornamental mouldings and sculpture are most profuse. The receding semi-circular arches are enriched with zig-zag mouldings. The columns on each side are covered with a double chevron forming a diamond, whilst the inner shaft is also decorated with diaper mouldings. It has been correctly said that amidst all the alterations that were made to the Anglo-Norman churches, the architects preserved the doorways either from admiration of the workmanship or reverence for the founders of the original buildings, of whose piety they wish to retain some visible remembrance. Fortunately for Durham Cathedral, the decorations of later days have not altogether obliterated the beauties of its oldest doorways, and they still remain mementos of artistic skill.

A RELIC OF BEDE'S SHRINE.

In the floor between the third and fourth pillars of the south arcade of the Nave, a square blue stone, having the traces of three holes at each corner, deserves a passing notice. It is a fragment of the Venerable Bede's shrine, brought from the Galilee and built into the floor. What the shrine itself was we shall endeavour to shew on reaching the Galilee. For the present, it may be sufficient to add, that this was the uppermost stone of the shrine, and to each of the three corners iron rods were fastened to guide the cover when it was drawn up or let down, and upon it the shrine stood. The length of the stone is four feet and a-half and about three in breadth. It is not difficult to account for its present position, when the removal and destruction of the monuments of antiquity in modern times—in this Cathedral—are remembered. Some of the pulleys remain upon the beams of the Galilee roof.

DR. BRITTON'S MONUMENT.

The only monument in the north aisle of the nave is that erected to the memory of the Revd. James Britton, D.D., who for many years discharged the duties of head master of the

Durham Grammar School. His pupils, out of respect to his memory, erected this monument.

THE NEVILLE MONUMENTS.

No portion of the building possesses a deeper historic interest than the east end of the south aisle of the nave. Within it are buried two of the most distinguished members of the illustrious house of Neville, who for many generations held high and honourable positions in the State, and whose names appear in the records of the Monastic House of Durham. The Nevilles were liberal contributors to St. Cuthbert's coffers, and granted freely to the prior and his brethren not only land but large sums of money for the ornamentation and improvement of the church. The Benedictine members of the monastic house of Durham had every reason to reverence the name of Neville, for within thirteen years of his death, Lord Ralph Neville gave to St. Cuthbert some very rich vestments; whilst in his will he did not forget the monks who ministered at his shrine and in the church. Having all this in remembrance, the prior and convent granted to the Neville family a chantry or chapel, extending from the fifth to the seventh pillars on the south side of the nave. It occupied three pillars, and had in it "an altar with a fair alabaster table above it, where mass was daily celebrated." We are further told that the east end, where the altar stood, was enclosed with a low stone wall, somewhat higher than the altar, and wainscotted above the wall. At the west end there was a similar stone wall, having an iron grate on the top; and all the north side, towards the nave, was enclosed with iron. On this spot the altar was erected, at which one of the monks celebrated Mass daily for the souls of Ralph Neville and the Lady Alice, his wife. But there was a condition attached to this service, and that was the appropriation of an annual rent of ten pounds for the use of the house. On the 6th May, 1378, John de Neville, Lord of Raby, granted to the prior and convent forty pounds annually for a monk to celebrate Mass for the souls of his father and mother.

John Lord Neville married Maud, the daughter of Henry Lord Percy—the Hotspur of the North—and survived her. She was buried between the fifth and sixth pillars. On his death, in 1389, his remains were interred by the side of his lady.

The body of Ralph Neville, as also that of his first wife, the Lady Alice, remained undisturbed in the nave for nearly 60 years, but at the request of some of their descendants, Bishop Langley, on the 21st February, 1416, granted a license for the

exhumation of the bodies, which were removed to where they now lie between the seventh and eighth piers. It was not until after this event that the chapel may be said to have become properly founded and endowed by the first Earl of Westmoreland, who contemplated burial near his parents, but who was interred at Staindrop.

THE NEVILLE CHAPEL.

We can form but a faint conception of the splendour of this chapel, even from the description remaining of it. It was the largest in the church. Traces still remain, not only upon the walls but upon the pillars, to show that the height of the partition previously mentioned, and which surrounded the three sides of the chapel, was about twelve feet. It was a place befitting the name and rank of the Nevilles. It was the practice in early times to cover the walls of chantry chapels with a coating of cream-coloured lime, upon which were emblazoned various fresco-coloured devices. Such appears to have been the case here. When the covering of lime was removed from the walls in 1872, the traces of fresco painting were brought to light, not only upon the arches but upon the south wall and vaulting. Here and there the Neville device—the Red Rose of the house of Lancaster—is still recognisable.

The altar tomb, between the fifth and sixth pillars, was erected to the memory of Lord John Neville and his wife, the Lady Matilda; and mutilated as this monument is, abundant evidence remains to show the sumptuous character of the ornamentation which surrounded it. It was not only worthy of the house of Raby, but of the period when it was executed. When the church walls were internally coated with limewash, this monument, as also that in the adjoining space, was similarly treated. It was richly-gilt, and covered with blue, vermillion, red, and other colours. There were eighteen figures within the trefoiled canopied niches, which are said to represent the issue of the father and mother, whose mutilated images remain on the top. Of these, one is represented as turning his back upon the spectator; why, it is difficult to say, except on the supposition that he may have retired to the seclusion of monastic life. Between the niches, the heraldic bearings still remain. They alternately represent those of Neville and Percy.

On the south side, and in front of this monument, in the floor is the marble slab of Robert Neville, Bishop of Durham (1437-1457,) who was here interred in 1457. It contained his full length effigy in brass beneath a canopy, with an inscription running round the margin of the stone of the same material. But of those elaborate ornaments it was long ago stripped.

The altar monument between the two next piers adjoining is that of Ralph Neville and Lady Alice, his wife. That, as also the one adjoining, is now but a mere fragment, having been destroyed by the Scots prisoners.

Whilst the walls were being scraped in 1872, the Almery in the south wall opposite Ralph Neville's tomb was found. It was, no doubt, used in connection with the altar at which Mass was sung daily by one of the monks.

THE SOUTH AISLE WINDOWS.

The five Norman windows in this aisle, which were filled with stained glass in the year 1875, possess a more than ordinary interest, not only for their brilliant colours, but for the historical events which they portray. The subjects are not only well chosen but harmonise with the building. The series refer to the foundation of Christianity in the Deiranian and Bernician Kingdoms. Each window represents historical facts which may be found in any northern history, extending over upwards of two centuries of severe trial to the religious settlements founded between the Forth and Humber. The series must be examined from the west end and from bottom to top. The subject may be ascertained from the legends in the different compartments beneath the figures.

The first window in the lower part, St. Paulinus, first Archbishop of York, is represented administering the vow of baptism in the river Swale. The compartment above refers to an important event in the life of King Edwin (617-633), when he nearly lost his life by the hand of an assassin. King Edwin embraced Christianity in 627.

The second window brings us to the year 634, when King Oswald ascended the Northumbrian throne, after his exile, and during which he embraced Christianity. One of his first acts was to introduce Christianity among his people; hence we have this desire depicted in "St. Aiden embarking on his mission from Iona"; and in the upper his reception at Bambrough Castle. In the back ground the artist has, with striking effect, introduced a view of the ancient residence of the Northumbrian Kings.

The third window introduces us to two events in the life of the patron Saint of the Church, the one revealing him in the attitude of prayer before his cell in the Farne Islands; and in the other he is represented preaching in a mountain village.

The fourth window depicts the foundation of the ancient Church of Bishopwearmouth; and the fifth the death of the Venerable Bede, at Jarrow.

THE JESUS' ALTAR.

The nave was essentially the people's part of the church. It was separated from the transepts and choir by gates at the east end of the nave aisles, whilst the space between the two large piers at the east end of the nave was occupied by a stone screen, of which not a fragment now remains. In front of it stood the above-named altar. This was filled up with most extraordinary magnificence. It was bounded on the north by an organ for the performance of Jesus' Mass, and on the south by the Neville altar, and on the west by the rest of the nave, from which the enclosure was separated by a low door with two broad leaves to open from side to side, all finely carved. These were thrown open on festival days. Behind the altar, on the east was a high stone wall, and at each end a "rood" door, through which the processions passed. On the height of the wall were the histories of the Saviour and His Apostles, wrought in stone; and extending from pillar to pillar was shown the whole story and passion of our Lord, also carved in stone and gilded. The topmost portion of this wall was covered with stone carving of branches and flowers. Above all was a rood or frame from which were suspended pictures of the Blessed Virgin and St. John, with two Archangels, one at each side. These pictures made them conspicuous objects. From the nave, and without any superfluous laudation, the Jesus' Altar, with which the name of Prior Castell is associated, was one of the grandest in the Cathedral. Near it he slept, and at its altar he said Mass, and upon it he also spent large sums of money. A few holes in the pillars yet visible are all that is left to show the height of the screen. The carved work was most delicate and ornate.

THE MIDDLE TRANSEPT.

This portion of the church was cut off from the nave and choir by the gates at the end of the nave aisles, as also by those at the west end of the north and south aisles of the choir, whilst the Jesus' Altar on the one side, and the choir screen on the other, formed barriers at each end. To describe this transept as it appeared before the dissolution is almost impossible. From side to side of the two large piers at the choir entrance stood a wood screen containing in separate compartments the gilded pictures or effigies, "very beautiful to behold," of the English and Scottish Kings and Queens who contributed to the funds of the church. Altars, elaborately fitted up and decorated in all the splendour which wealth could command, met the eye on

every side whilst the figure of the Virgin and Child, carved in marble and alabaster, stood conspicuously forth upon many of the surrounding columns. The elaborate, and, it may be, the ornate arrangements of monastic days, beautiful as they must have been, have all disappeared, but the skill and cunning of the Anglo-Norman Architect yet remains. Look round and say, do not these huge columns and graceful arches, the lofty vaulting, and windows emblazoned once more by modern art, each and all testify magnitude, solidity, beauty, proportion, and vastness of design?

THE LANTHORN

Is supported, as also the belfry and tower above it, by the four piers, 166 feet square. Mr. Billings says, in his work upon Durham Cathedral, the whole of the lanthorn, as viewed from the transept, "Is of the perpendicular style, which did not exist until after the year 1400, and from the string course, at the base of the internal panelling, he believed it was the work of Prior Bell," (1464-1478.) He further adds, "there is ample proof of its date in the four-centred arch of the passage, at the base of the great windows." On the other hand, it is said, the lanthorn, or lower stage, was built by Bishop Farnham (1241-1257), and that Prior Derlyington (1258-1274) erected the belfry above it.

The window above the clock, called the *Te Deum*, was erected in Monastic times, as that subject was painted upon the glass. The date of the stonework on the window is about 1450. The present coloured glass was inserted in 1869, to the memory of the late Archdeacon Thorp. The old glass found in the tracery was inserted into the present window. The scheme of the window is as follows: In the two centre lights, the chief events in our Lord's life are represented from left to right, and from the bottom of the window, "The Annunciation, Nativity, Crucifixion, Resurrection, Ascension, and the Majesty of Our Lord in Glory." In the two lights to the right are groups of "The Prophets," and in those to the left the "Apostles" and "Martyrs." Beneath the window and inserted in the wall, engraved upon a brass plate, is the following inscription in Latin, from the Pen of the Rev. Joseph Waite, Rector of Norham, formerly Master of the University: "In memory of the Venerable Charles Thorp, D.D., Archdeacon of Durham, Canon of this Cathedral Church, and First Warden of the University of Durham. The stained glass of this south window was restored by the Dean and Chapter, the University, and other friends; 1869."

THE SOUTH TRANSEPT AISLES.

Each of the recesses within these aisles were filled with altars in the olden days, and gorgeously fitted. Some of the brackets upon which images were placed still remain. Upon the walls and pilasters may yet be seen traces of the colouring which formerly covered them.

THE NORTH TRANSEPT.

The large window in this transept forms a fitting counterpart of that opposite to it. In Norman times the windows hereabouts were much smaller. Some of them may yet be seen. In the north wall Prior Fosser (1341-1374) inserted a decorated window, which was subsequently enlarged by Prior Castell (1494-1524). He added the six bottom lights and restored the upper portion, and which he filled with coloured glass, and ever after it was known as "The window of the four Doctors," the Prior being painted upon it in the attitude of appealing to the Virgin. The four doctors were S.S. Augustine, Ambrose, Gregory, and Jerome. The stained glass inserted by Prior Castell was taken out after the reformation, but restored in 1873 by the insertion of coloured glass depicting the same subjects. The window was inserted to the memory of the Right Hon. John Robert Davison, Q.C., M.P., a native of Durham, and at the time of his sudden death, Judge Advocate-General, and one of its representatives in the House of Commons. The two centres of the six upper lights contain the figures of the Virgin and Child and St. Cuthbert. At the feet of the Virgin appears the figure of Prior Castell appealing to her in the words appearing in the label, "*Virgo Mater Dei Miserere Dei.*" A second time he is depicted asking the petition, "*Da Mihi Sapientiam et intelligentiam.*" On the right of the Blessed Virgin, "*Sanctus Augustinus*" is represented, with an Angel below, bearing a label inscribed with "*Patrem Omnis Terra Venerator.*" In the next compartment is "*Sanctus Gregorius;*" the scroll borne by the Angel being inscribed with the words, "*Non Augli sed Angeli.*" The figure nearest St. Cuthbert on the left represents "*Sanctus Ambrosius,*" the words below being "*Te Deum Laudamus Dominum Confitemur.*" The remaining figure is that of "*Sanctus Hieronymus,*" the Angel beneath the figure bearing a scroll with the words, "*Ubi est Thesaurus ibi est cor Tuum.*" In the six lower lights are shown the instruments of Christ's death.

THE ALTERATIONS AND IMPROVEMENTS BETWEEN 1868-1876.

Here we may pause for a few moments in order to examine and note the alterations that were made in the interior of the

building between the years 1868-1876. In the interval between these two periods, the most extensive improvements were everywhere made. The most noteworthy of these was the removal of the successive coats of limewash from the walls, pillars, and groining of the Nine Altars, Choir, Transept, and Nave. The result, in this instance, at least, has been a really meritorious "restoration" of very many architectural details which were previously concealed. In all the many works that were successfully carried on during the years mentioned, to the credit of all who were concerned in watching their progress be it said, that all old marks of screens and other fittings of the Middle Ages were most carefully preserved. And not only were the old marks, partially seen before, made much clearer, but many new facts in the architectural history of the building were brought to light—such as the position of the staircase from the dormitory to the church, the existence of a chapel on the site of that of the Nevilles, but anterior to it, and various other points of interest. While thus carefully preserving the old stonework, so that the masons' marks can be seen in almost every part, where it was necessary, new work was put in, and in no place with better advantage to the general effect than in the windows of the nave aisles, which have had their inner arches brought back to their original form. Besides this, much was done in renewing the stonework in various places throughout the building.

Before the work of restoration was begun, the west window, given by the late Dean Waddington, was the only stained glass in the church that was fit to look at, the other four small windows, being beneath contempt. Now, in addition to the west window, the great windows of the east, north, and south, and all the south windows of the nave, as well as many of the windows in the Nine Altars, cast their glorious floods of richly coloured light on the restored interior, and tint it as with a thousand jewels.

We can but summarise here some of the general restorations, additions, and alterations to the choir, greatly enhancing its beauty. Among these more particularly is

THE MARBLE AND ALABASTER SCREEN.

Which is wholly new. It rests upon a foundation of mountain fossil limestone. The bases are of Devonshire marble, and the four clustered piers are of Frosterley marble. The upper portion is of Cumberland alabaster, with spandrels of mosaic work. In the quartrefoil is the cross of St. Cuthbert, enlarged from one which he wore, and which is preserved in the Cathedral Library. The apex is crowned with a mosaic Iona cross.

THE PULPIT

Is beyond doubt a splendid piece of work. In form it is an irregular octagon. The columns stand in the figures of lions—very common in the early transition period—which are carved in the style usual in the eleventh century. The material of the pulpit is Devonshire alabaster, and the columns are of Sienna marble, inlaid with mosaic work. The elaborate character of the work will be understood when it is known that in one of the columns there are no less than three thousand pieces, and an idea of its richness will be given by stating that the Sienna marble, which is one of the most costly of marbles, enters largely into its composition. The stones employed in the inlaying are lapis lazuli, vert antique, rosso antique, jaune antique, Vecchia marble, and Oriental and Mexican onyx. The steps are of Carrara marble, and the handrails of brass. The beautiful structure rests on a plinth of Devonshire marble; and the desk is borne by an eagle standing on a ball, which is supported by a column of rich Oriental alabaster, inlaid with precious stones.

THE LECTERN.

Was designed according to the description of the ancient lectern given in the "Rites of Durham." It is a pelican feeding its young, and the materials are light coloured brass and bronze electro-plated. In the Cathedral originally the lectern was in the form of a pelican; and in the revival the Dean and Chapter resolved to adhere to the same plan. The lectern was designed by Sir Gilbert Scott, and executed by Mr. Skidmore, of Meriton, Coventry, and London. The material is a new composition the result of an analysis of the ancient grey brass, and differs largely from the more yellow and garish brass generally used. It is enriched with panels of filagree, adorned with crystals and amethysts. From the base arises a central stem, surmounted with a large knob, bounded also with filagree and amethysts. Rising from the same base, and attached to the main stem of the lectern, are two large bronzes for holding candles for lighting the lesson book. The pelican and the whole of the filagree enrichments are covered with silver of a low grey tone, which harmonises with the pale brass, the harmony being increased by the introduction of the amethysts. The pelican is cased with silver; and upon the book-rest is a Bible bound in velvet, richly adorned with precious stones and delicate filagrees of silver. This work, both in its design and execution, has no counterpart in England, and is one of the finest artistic productions of the age.

THE CHOIR.

We have already stated that this portion of the Cathedral was cut off from the remainder by the Cosin screen removed in the year 1846. The object Dean Waddington had in view when he determined upon pulling the oaken barrier down at the entrance to the choir, was to lay the building open from end to end, and that which was even more important, to increase the space available for the worshippers therein. He thought, and perhaps rightly, that large congregations would be drawn thither, and instead of this portion of the church being as it were separated from the rest by being laid open, the congregation in the nave might with as much ease as those in the choir unite in the service. His anticipations have been more than realized.

Standing here upon the threshold of the sanctuary, there are few persons who will not fail to be impressed by a feeling of awe. Here it was that the services of the church were performed day and night, and here also successive generations of pious men passed the greater part of their days, and there, just beyond the graceful pinnacles of the restored Neville Screen, rest the remains of the Church's Saint, to which the highest honours were paid, and whose memory it was almost unnecessary to keep alive by any outward act of devotion. The remembrance of his remarkable life, the marvellous miracles believed to have been performed by him, and the discovery of his alleged incorrupt body a second time after being brought from the tomb, are but a tittle of the events which here took place.

It is presumed that Carileph's Church terminated with an apse at the east end and side aisles, and within the central apse were Saint Cuthbert's shrine and the high altar. It has been said that "The destruction of the apse of a church like Durham is the greatest cruelty which could be inflicted on the design, and no amount of Lady Chapels can account for the loss. The triple horizontal chain of arcade, triforium, and clerestory is broken by it, and the strongly marked lines of the abacus and string course which bound the whole building together in a harmonious unity by a succession of sweet curves, are reft asunder by this change." There is much, however, still remaining to meet with unfeigned admiration.

The roof of the choir was originally covered with wood, as was that of the nave, but it remained only for a short time in both places. At all events, in 1104, the building was so far completed that the monks transferred the Saint's body from the cloisters to the shrine. Upon the subject of the original Norman vault of the choir, Dr. Greenwell, in his lecture, says that after the Nine Altars was finished this was taken down.



**Durham Cathedral, Chancel,
and Rose Window.**

The reason for doing so was "The sumptuously decorated vault of the Nine Altars, being of a pointed form, while the original plain vault of the choir was semi-circular, it would have been quite impossible, when the great transverse arch was taken down, to bring these two forms into harmonious combination. It was replaced by one which, in every particular of moulding and decoration, corresponds with that of the Nine Altars." He further adds, in language which will find an echo in every heart, that "the vault of the Nine Altars and choir, the last part of this great work, with its enrichment of dog-tooth ornament of various and graceful forms, and bosses of foliage and figure subjects, fitly completes the building in a style no less beautiful and effective than the walls which support it," and he truly says "that no more majestic vaulting crowns any church in the country."

Above and around the altar all is early English. Clustered pillars rise on each side, and divide the Nine Altars from the choir; whilst the capitals are plentifully clad with foliage. The decorations here are as numerous as they are ornate. The deep mouldings upon the side arches are characteristically ornamented, and upon the capitals are carved heads intertwined with figures and foliage. Figures of birds and animals also appear upon the hood mouldings; whilst upon the corbels are richly foliated circles, and high above, affixed to the walls overlooking Saint Cuthbert's feretory, are two figures of the Virgin, which escaped the iconoclasts at the dissolution.

Mr. Geo. Allen, a gentleman and antiquarian, well known in the county many years ago, gives the following description of the choir in a useful little work he published upward of 60 years ago. He says, "The whole choir comprehends four pillars on each side; two of them clustered and two round, the latter of which are cut in a spiral form. The roof was repaired, or rather new vaulted, by Prior Horton (Houtin), who succeeded in the year 1289; it is of elegant Gothic work, the ribs of the arches terminating in points, ornamented with roses; the fillers pierced in roses and crosses; some of the centre roses are singular: the one next the organ containing a figure, with three round balls in an apron. From the altar rails, eastward, the whole work appears nearly of the same date."

The whole of the woodwork of the choir was destroyed by the Scots during their incarceration. After the restoration, Bishop Cosin and the Chapter spent large sums of money upon it. The Chapter Acts, dated the 20th November, 1660, provide for the stalls and seats being made in the spring

following, and the work seems to have been completed by the summer of 1663. Besides these there were constructed "Pues for the gentlewomen of the College and others of quality who frequent the Church." There were twelve prebendal stalls, and upon each an inscription was placed. The choir, as it appeared in its original state in 1841, before the alterations, is shewn in Billings' Durham Cathedral, and in Hastings picture of it in the Cathedral Library. There were four re-turned and eighteen other stalls on each side. During the alterations of 1846, much of Cosin's work disappeared, particularly the prebendal inscriptions. Accommodation was, at the time, provided in the choir for the Honorary Canons—twenty-four in number—who but very rarely use them. A portion of the woodwork exists, but the remainder now adorns either the chapel of Durham Castle or some of the parochial churches in the diocese which were then presided over by some of the Prebends. Many of the Miserere seats, which date from Cosin's time, remain, the others having been taken away when the screens and stalls were altered. The devices on the under part of these seats are very curious. There are sixteen seats on each side. **SOUTH SIDE:**—1. (Bishop's stall) a lion carved. 2. Triton blowing shell, foliage instead of fish part. 3. Horse lying down. 4. Man holding some globular mass to open mouth of monster. 5. Winged boy with pomegranate and foliage. 6. Human monster between two dragons. 7. Human monster terminating in and surrounded by foliage. 8. Child and fruit. 9. Mermaid and dolphin. 10. Squirrel with nut and fir-cone. 11. Merman and mermaid; both have human hands, and legs ending in paddles. 12. Boy ending in foliage, between two cornucopiæ. 13. Squirrel as in 10. 14. Sea monster and dolphin. 15. Lion pursuing child (very spirited.) 16. A blank oval shield, with lions for supporters. **NORTH SIDE:**—1. (Dean's stall) Cosin's eagle (very spirited.) 2. Monster, with body and feet of lion, head of eagle, tail like serpent, ending in barbs, wings of dragon. 3. Monster similar to 2. 4. Doglike monster. 5. Like 12 on south side. 6. Child diverging into foliage, which terminates in eagles' heads. 7. Female monster, with hand in her open mouth, terminating in and surrounded by foliage. 8. Ape with apple. 9. Squirrel, like 10 on south side. 10. Female and cornucopia. 11. Peacock sitting, but "in his splendour." 12. Female and cornucopia. 13. Peacock as in 11. 14. Mermaid and dolphin. 15. Lion, with fine mane and prominent ribs (very spirited.) 16. Oval shield as before. There are several similar seats in the chapel of Durham Castle, as also in that of Bishop Auckland, some of them of pre-Reformation times and others about the period of the restoration.

THE FLOOR OF THE CHOIR.

The pavement of the choir consists of mosaic patterns similar to those of the Confessor's Chapel, at Westminster. The materials used are choice marbles and porphyries.

BISHOP HATFIELD'S TOMB.

On the south side of the choir is the magnificent marble tomb, beneath which Bishop Hatfield was buried. On the 25th December, 1845, Thomas Hatfield was enthroned in Durham Cathedral, after his consecration in July previous. He reigned over the See for 36 years, during which time he is said to have lived in great familiarity with the members of the Convent, whom he frequently visited. During his lifetime he built the present Throne, and under the arch of it he caused his tomb to be prepared, and here he was interred with great funeral pomp; he died in London, 8th May, 1881, and his body was removed thence to Durham. The effigy is a piece of exquisite workmanship, highly illustrative of the episcopal costume and statuary art of the period.

Carter gives the following graphic description of it: "The Bishop is habited in his episcopal dress, richly adorned with sculpture, painting, and gilding, in imitation of embroidery. The outer garment is the chasuble, in its ancient ample form, and much ornamented; on his hands are the episcopal gloves, embroidered on the back; on his left arm is the maniple. Beneath the chasuble is the linen alb, or surplice; and under that appears another garment or tunic, on which are richly embroidered three shields of arms. On the central shield are the arms of England; on the two lateral ones the Bishop's own coat. The feet of the Bishop are covered with rich embroidered shoes, and on his head is the mitre of its ancient low form."

Down to a comparatively recent period, this tomb was richly gilded and coloured, but successive coats of ochrewash obliterated its former grandeur. The tomb was cleared of this covering a few years ago. The internal work above the figures is elaborate in detail, and can only be seen advantageously from the choir. The groining, with its carved bosses and brackets, upon which statues were fixed, still remain. Upon some of the shields and on the walls may still be observed the faded traces of the original colouring.

THE ALTAR SCREEN.

This screen, which forms a conspicuous object from the nave, is not only beautiful in all its details, but graceful and light in appearance, and is, beyond doubt, one of the most charming pieces of work in the church. In the year 1846 it underwent

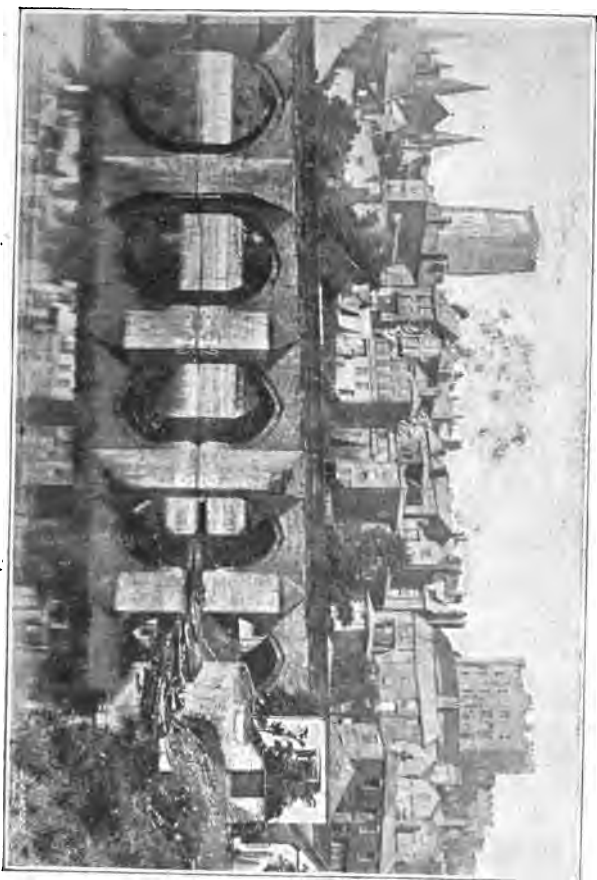
some slight restoration, at a cost of £637; but its complete renovation and restoration was most thoroughly and efficiently done prior to the re-opening of the Cathedral on the 18th Oct., 1876. The old screen, which dated from the year 1380, was erected by John Lord Neville, of Raby, although some portion of the cost was borne by Prior Fosse (1341-1374) and Prior Berrington (1374-1391.) After the lapse of so many centuries it had become very much decayed and time-worn. In many portions of it, the original pinnacles and other ornaments had been supplemented by wood. Dr. Raine says it was originally painted with the most gaudy colours, the niches being occupied by coeval images of alabaster. In all, these images numbered one hundred and seven, the most prominent being that under the central canopy, in which was the figure of the Virgin Mary, and on each side those of St. Cuthbert and King Oswald. Upon different parts of it the Neville arms were emblazoned. "The Screen," says Dr. Greenwell, "is continued along both sides of the Sacramentum, forming a sedilia of four seats on each side." The ambry in the wall on each side were used in Monastic times for the safe custody of the vessels used at the high altar. The original screen was carved in London, and brought by sea to Newcastle, from which latter place it was conveyed to Durham at the cost of the house.

BISHOP BEAUMONT'S SLAB.

Not far distant from the altar steps, and nearly opposite to the Hatfield monument and the episcopal throne, is a very large slab stone, which covers the remains of Bishop Lewis Beaumont (1318-1338.) It was originally inlaid with brass, and had a lengthy inscription upon it. This stone was brought to light a few years ago when the old floor was taken up.

THE NORTH AISLE.

This aisle was a frequent place of resort both by the prior and monks, for it contained at the east end of it a porch called The Anchorage, having within it a very elegant rood, with the pictures of St. Mary and St. John, and an altar at which a monk sang mass daily. Here dwelt an Anchorite, whom the priors were wont to visit owing to his near proximity to St. Cuthbert's shrine and the high altar. The entrance to this porch was up a staircase near to the north door of the shrine; and under this was deposited the pascal, which, in Lent, was dressed, trimmed, and made bright by the children of the Almshouse against the Easter solemnities. The pascal was in existence in the time of Charles I., but disappeared during the Commonwealth.



DURHAM :—Elvet Bridge, Cathedral and Castle.

11 12

Between the third and fourth pillars lie interred the remains of Bishop Skirlaw (1388-1405), who was buried before the altar of St. Blaze, which was afterwards called Skirlaw's altar. He founded a Chantry Chapel, and appointed that a monk should say mass in it daily for ever. He was buried beneath a marble slab, most curiously inlaid with images in brass. Before his death the Bishop caused the present stone seat to be erected upon which the Almsmen of his foundation sat. These are ornamented in front with his arms.

In 1846, during the excavations that were made previous to the removal of the organ from the choir entrance to this aisle, the remains of Bishop Skirlaw were found and re-interred in their resting-place.

THE SACRIST'S EXCHEQUER.

The doorway in the wall to the west of Skirlaw's seat, marks the entrance to what was originally the Sacrist's Exchequer. It was built by Prior Wessington, at a cost of £60. It was afterwards converted into a song school, of which there are no traces.

THE SOUTH AISLE.

There are one or two objects here of historic interest. Nearly opposite to Bishop Hatfield's tomb is a pointed doorway; this used to form the entrance to the great vestry of the church. Not a fragment of the building remains. It extended almost the full length of the aisle externally, and was lighted by stained glass windows. It was destroyed in 1802. Near the base of Hatfield's tomb is a portion of a grave-cover, taken out of the cemetery garth, and placed here, upon which appears, in early Gothic letters, the name of Emeric de Lomley, Prior of Lytham in Lancashire, one of the small monastic cells or houses dependent upon Durham.

At the east end, adjoining to the pillars next the feretory, was fixed the Black Rood of Scotland, taken from Holyrood House by King David Bruce, before the battle of Neville's Cross, and captured after his defeat. It was in the form of a crucifix, having the figures of Christ in the centre, and St. Mary and St. John on each side, wrought in silver, and upon their heads was a moveable crown of pure gold. This rood was placed in front of a wood screen, richly decorated. It disappeared at the Reformation.

Before leaving this aisle, we may take the opportunity of mentioning

THE ORGAN.

which is placed under the second arches in both sides of the choir, the two halves being connected by a tunnel under the floor. The two cases are of richly carved oak, each forming a cove arching over the canopies of the stalls, and carried below on oak piers and arches. Above and around these projecting covers are very richly and beautifully carved cornices, the design being composed of intersecting foliage, with birds and grotesque animals in the different openings of the twining branches. On these cornices stand the front pipes of the organ, magnificent tubes of metal, of great size, all richly decorated in black and red on a gold ground, while the larger pipes have angels on them, represented as playing different instruments. These pipes are held in this position by a band of ornamental ironwork. The organ is a magnificent instrument, built by Mr. H. Willis, of London, from a specification prepared by Dr. Armés. It is supplied with wind from three large bellows, placed in a new bellows chamber built on the site of the ancient sacristry, and blown by a gas engine.

THE NINE ALTARS.

A visit to Durham Cathedral would necessarily be incomplete without spending a short time in this most beautiful portion of the noble fabric. Whether we enter it from the north or south aisles of the choir the effect is the same. This marvellous adjunct almost bursts upon the spectator somewhat unexpectedly in its grandeur. We are lost, as it were, in bewilderment at the marvellous transition which here is apparent. Here we miss the massive boldness and stern simplicity so apparent in other parts of the church. Above and around, from the vaulting downwards, everything is light and graceful.

This chapel is entered from the side aisles by a descent of several steps. Its length is 130 feet, and its breadth, from the screen to the high altar, 51 feet.

Who was the architect of this work? Who are the artists who designed and carried out this magnificent work? We have asked the questions and will supply the answer from an interesting communication by the Rev. Dr. Greenwell to the *Athenæum* of Nov. 21st, 1855, in which he says he met with "the name of the master who planned the chapel of the Nine Altars as a witness to a conveyance of land in the Bailey, Durham, from William the Goldsmith and Thomas the Butcher to Thomas Lewin, one of the muniments of the Dean and Chapter." He is there described as "Magister Ricardus de Farinham tunc architector novæ fabricæ Dunelm." He, moreover, adds; "there can be no doubt what building was intended,

for not only does the date of the document belong to the time during which the Nine Altars was in course of erection (the work was commenced in 1242), but the chapel is always spoken of as 'nova fabrica.' Nicholas de Farnham was then Bishop of Durham, and it is quite possible that the architect, if not a brother, was a near relative. Among the many heads of various personages, which still remain in the wall arcade of the Nine Altars, is one in a close-fitting cap, evidently a portrait, which may be that of the architect." Upon a corner stone of one of the central buttresses, at the east end of the chapel, is the name of a person who may have been the master mason, at least, such is the opinion of Dr. Greenwell. The inscription, in well formed letters, is "Posuit hanc petram Thomas Moises."

The Prior Melsonby (1233-1244) is due the credit of commencing the erection of this eastern transept, and which was finished in about forty years. "The various indulgences," Dr. Raine observes, "by means of which the men of the north were tempted to contribute money or labour to the new fabric, are all preserved under the seals of the respective English, Scotch, and Irish Bishops, by whom they were granted.

The first question which many persons will be disposed to ask is to account for the level of the Nine Altars' floor being much lower than the rest of the church. Again quoting Dr. Greenwell, the explanation given by that learned authority, is that "in carrying out such a design as that of the eastern transept, height was essentially necessary in order that the building might be properly proportioned. If it had been constructed on the same level as the choir, it would have been requisite, in order to obtain this height, that the roof should have been higher than that of the choir. This, however, would have materially destroyed the general effect of the church, for the central bay of the Nine Altars forms, when seen from the west, the ordinary termination of the choir. To obviate this difficulty, the simplest plan was to lower the level of the floor, and this has been done without any detriment to the appearance of the church."

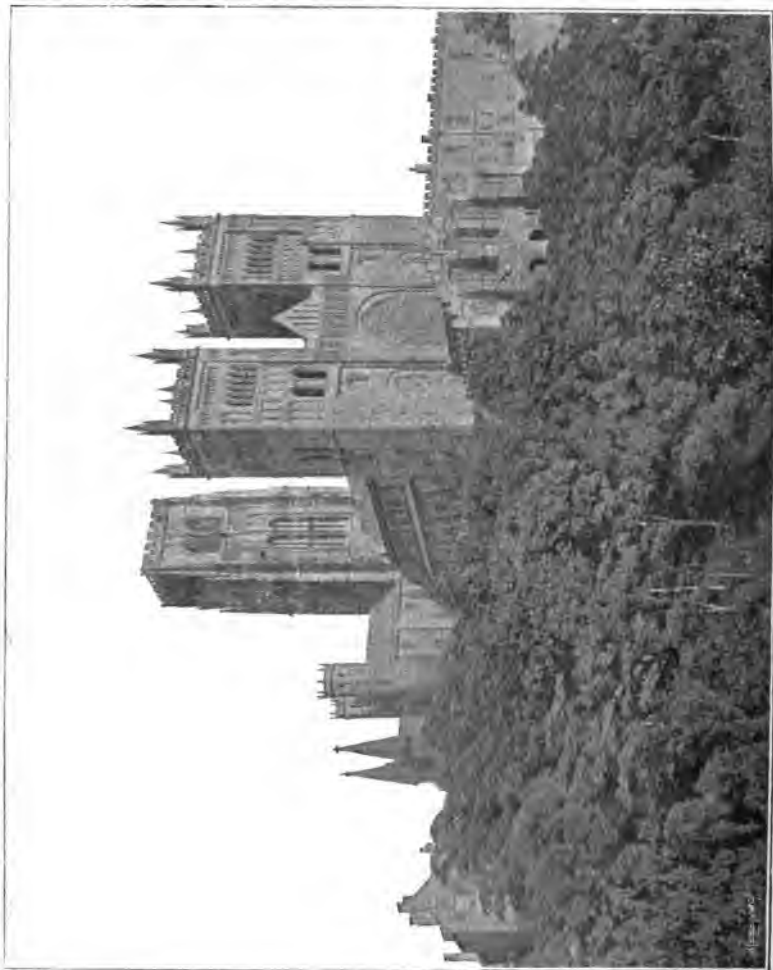
The Nine Altars, according to the account of them given in the "Rites of Durham" and other works, were all, with one exception, of a double foundation. The following are their names, commencing from the south end:—The first was dedicated to St. Andrew and St. Mary Magdalene; the second to St. John the Baptist and St. Margaret; the third to St. Thomas à Becket and St. Catherine; the fourth to St. Oswald and St. Lawrence; the fifth, that in the centre beneath the circular window, to St. Cuthbert and St. Bede; the sixth to St. Martin and St. Edmund; the seventh to St. Peter and St.

Paul ; the eighth to St. Aidan and St. Helen ; and the ninth, the last towards the north, to St. Michael the Archangel. "These altars had their several screens and covers of wainscot overhead ; having likewise between every altar a very fair and large partition of wainscot, all varnished over with fine branches and flowers and other imagery work containing the several lockyers and amberies for the safe keeping of the vestments and ornaments belonging to the altar, with three or four little amberies in the wall for the same use and purpose." From an almonry or closet adjoining the south door, bread and wine were supplied daily to the officiating monks by the sacrist. A frame of ironwork of nine branches, supporting nine cressets or lamps of earthenware, gave light to the Nine Altars and the shrine, from one end of the year to the other, during the hours of darkness.

Nothing can surpass the beauty of the arcade beneath the windows, or "the trefoiled arches, with their deeply cut mouldings, raised on slender shafts of marble and surmounted by capitals, where the use of foliage, with all the crisp and forcible character of the style, combines so artistically with the hood moulding and its sculptured heads." Equally also does the above remark apply to the lofty clustered columns which divide the bays.

Near to the first of the above altars was interred the remains of Bishop Bury, one of the most remarkable men of his day. At the opposite end was also interred the remains of Bishop Bek, Patriarch of Jerusalem, and King of the Isle of Man, the first person ever interred within the church. Out of reverence to the Saint, near whom he was buried, the body was carried into the Nine Altars by a door-way in the north wall, now opened internally. He died in 1310. A brass plate in the floor marks the spot.

"This Chapel," says a former architect of the Cathedral (Mr. E. R. Robson), in a lecture he delivered "with its lofty marble shafts alternating with others of stone, and forming rich clusters, its splendid groining, its fine sculpture, and other points, represent the finest English first pointed work. It was in progress forty years, and you find frequent proofs in minor points that deviations from the original design were made. One great deviation was made ; the protracted building operations had allowed sufficient time for the lancet or first pointed style to develope into the second pointed, and when the north wall had reached the level of the cill line, its whole design was changed, and the noble double traceried window of geometrical design with plate-cusping carried up instead." He adds "that



DURHAM CATHEDRAL FROM NORTH WEST.

this is, of its kind, one of the very finest windows in existence, wide lights being used so as to afford a good field for stained glass."

The keyholes, which cannot be well seen from the floor, may be examined minutely from the upper walk either on the east or west sides. These excellent specimens will well repay a minute and careful examination. They are three in number. Upon the rim of the central key hole is depicted the types of the four Evangelists, this being the most important of the three, although the other two are equally rich in figures and elaborately finished foliage.

In modern times there have been numerous interments here, principally of members of the Capitular body, or the heads of County families. The most prominent object in the north end of the Nine Altars is the monument erected to the memory of Bishop Van Mildert, the last of a long line of prelates who exercised semi-regal powers in the County Palatine as Earls thereof.

THE SHRINE.

The quadrangular structure extending from the back of the Neville Screen, behind the High Altar, and enclosing the space between the pillars, is all that now remains of the basement of St. Cuthbert's Shrine. The walls within and around it were one blaze of gorgeous colouring, and upon the shrine was deposited the offerings from time to time of the pilgrims who here paid their devotions and sought the Saint's protection. But the glory of this portion of the church long ago departed. Cavities in the floor alone remain, and which are yet shown as those which are said to have been hollowed by the feet of devotion, a tale which Dr. Raine, the learned historian of North Durham, seems to disbelieve, contending that so humble a floor could scarcely be coeval with the times preceding the dissolution of the Monasteries. For many years this spot was used as a place of deposit for some of the carved stone figures, now in the crypt. We must refer those of our readers to the pages of Raine, Hutchinson, and other writers, who give elaborate descriptions of "The Shrine" of Benedictine times, as recorded in the MSS. forming the text of that valuable work, "The Rites of Durham."

THE GALILEE OR LADY CHAPEL.

This is one, if not the most notable, of the many buildings erected by Bishop Pudsey during his episcopate. The date of its erection is about the year 1175. Externally it is almost hidden from view in crossing the Palace Green by the Western

Towers, but seen from South Street, on the opposite bank of the river, in the walk which almost crosses its foundations, the vastness of the undertaking is apparent. Its foundations are built upon the rock; notwithstanding this, however, it was found necessary from time to time to strengthen the external west wall by the erection of buttresses. Nearly ninety years ago this magnificent work was doomed to destruction, in order that a carriage road might be constructed from the Castle to the great west entrance, and from thence to the College. The lead had actually been stripped from its roof, during the absence of Dr. Cornwallis, the then Dean and Bishop of Lichfield and Coventry, but on his return in the summer of 1796, for the usual period of his residence, he immediately ordered the work of demolition to be stopped.

The reason for placing the chapel where it now stands was owing to St. Cuthbert's dislike to women. Hence Pudsey removed his Lady Chapel to the west end of the Cathedral. It was dedicated to the Blessed Virgin. From Pudsey's day down to that of Langley's it consisted of five aisles or compartments from east to west, and three from north to south, and so remained until Langley's alterations. These were of an extensive character, "he heightened all the walls, and added so much weight upon the arches that the ponderous buttresses at the west end became necessary; then followed the present roof, and the three perpendicular windows at the west end."

The windows inserted by Langley appear to have been richly emblazoned with coloured glass, fragments of which are still visible in the tracery.

Entering the Galilee by either of the two doors from the aisles of the nave, the effect is the same. Even the most cursory and momentary glance reveals the beauty herein. In imagination we are tempted to roll backward the wheels of time for some four or more centuries, before the Benedictine brethren were scattered hither and thither, and St. Cuthbert's prestige had for ever waned, and depict some of the scenes enacted within this glorious building, some half century or more prior to the dissolution of the religious houses. It is true that the building remains very much the same architecturally as it was even during the episcopate of Bishop Tunstall, but as we now see it, how changed! Within a period of three centuries and a-half there stood between two pillars at the south-east side a goodly monument of blue marble, the height of a yard from the ground, supported with four pillars at each corner, and in the middle of this slab underneath it a fifth. Upon this stood a



Durham Cathedral, Galilee Chapel,
St. Bede's Tomb on the left.



shrine, wherein the bones of the Venerable Bede were deposited, within a casket of gold and silver. This was concealed from vulgar gaze by a cover curiously wrought and gilded, which could be drawn up and let down over the shrine. The uppermost stone of it had three holes in each corner, in which irons could be fastened to guide the cover. This shrine was always kept locked, and was only brought forth, and carried by four monks, at general processions. On each side of the original west entrance stood two altars, that of our Lady of Pity on the north, and that of the Ven. Bede on the south, beneath the corresponding arches which yet remain; within the archway of the west door, Bishop Langley in his lifetime founded a chantry and altar to the Virgin for the good of his soul.

In front of the west central window there was an iron pulpit, wherein one of the monks preached every Sunday and on holy days to females; and at the west end of the south corner a font was fixed by Bishop Langley, at which the children of persons excommunicated were baptized.

BEDE'S TOMB

Who can approach this spot without a feeling of reverential awe? For here rest the remains of that truly great man, the Venerable Bede, whose life and works are familiar to every person of ordinary intelligence; Bede's bones remained undisturbed until 1022, when Elfrid, the Sacrist, removed them secretly to Durham, and where they were placed in a bag and wooden truck in the same shrine with St. Cuthbert's body. They were afterwards transferred to the shrine of gold and silver, which Bishop Pudsey caused to be made. Bede's bones were not removed from St. Cuthbert's shrine until 1370, and then only at the solicitation of one of the monks, Richard of Barnard Castle. Bede's shrine, with all its elaborate ornamentation and splendour, was destroyed by Henry VIII.'s commissioners.

On the 27th May, 1831, the tomb of Bede was re-opened, having the year previous been examined down to the level of the pavement. A few abbey pieces were found, and about three feet from the level of the floor a number of human bones, but not a perfect skeleton, which Dr. Raine, who was present at the examination, says appears to have been purposely arranged in their respective places in a coffin, of the full size of which traces remained. In the upper part of the grave in the place which the right hand would have occupied if elevated for the benediction, was discovered a massive ring of iron, plated with a thick coat of gold, and containing upon a boss the device of a cinque-foil, and supposed to have been a present by those who laid his remains in the ground, and in the stead of a more

valuable ring, taken away by the King's Commissioners. The bones were re-interred on the 28th May, in an oak box, covered with lead, in which was enclosed a memorial upon parchment of the whole particulars of the exhumation, and upon the upper slab was cut the inscription—

"Hæc sunt in fossa Bedæ Venerabilis Ossa."

(In this tomb are the bones of the Venenerable Bede.) Bishop Cosin (1660-1674) composed a Latin epitaph, which was written upon parchment, and suspended in a frame near his tomb. "No other church in the world can boast of such a man," says Dr. Raine, "under the circumstances of his period," yet the only visible memento of the great Anglo-Saxon scholar and historian is the plain monument bearing the above inscription.

THE ALTAR TO THE VIRGIN.

This altar, as previously stated, occupied the whole of the space within the great west entrance; but the only objects which now remain to remind us of its position are the almeries in the side wall and the colouring in the soffits. There is a large square slab forming the upper stone of the altar, upon which five small typical crosses are still visible. Dr. Raine states that portions of the canopy work behind this altar were still in existence even in 1833, upon which were inscriptions relative to the merits of the Virgin, in letters of gold, affording a good idea of the screen work of the other altars in the church.

LANGLEY'S TOMB.

Cardinal Langley, who enlarged this building, lies buried beneath the monument in front of the above altar, on the spot he selected during his lifetime, and where, also, he founded a chantry, at which two priests were to say Mass daily and pray for his soul.

The monument occupies about three-parts of the space between and in front of the doorway. It appears to have been painted, so as to accord with the walls and arch adjoining, upon which traces of colouring are still visible. His arms still remain in front of the monument.

BEDE'S ALTAR.

This altar occupied the space within the arch on the south side of Langley's tomb, but every fragment of it has been removed.

OUR LADY OF PITY'S ALTAR.

This altar, on the north side of the great west entrance, was founded for a chantry, at which Mass was said every holy day by one of the priests. There is every reason for supposing that it was founded at an early date, from the half-obliterated frescoes yet remaining upon the walls of the recess within which the altar stood. The front wall is filled with drapery, but the upper portion is completely obliterated. On the side walls are two figures in a remarkably good state of preservation. These frescoes are believed to represent St. Oswald and St. Cuthbert. The soffit of the arch is ornamented with early English foliage, executed in the time of Bishop Pudsey. The public entrance was by a door in the north wall. This door was ornamented with Norman mouldings, "under a Norman pediment which enclosed the spherical perforation of the early English period, called by architects the *oculus piscis*." The present door, erected in 1878, displays in detail all the architectural features of the original entrance. The great west doorway remained as a means of communication with the church for many years after the north door was opened out, by reason of the construction of the Galilee.

Speaking of this building in terms of the greatest admiration, Dr. Raine says, "It stands unrivalled in the kingdom as a perfect specimen of national architecture at the most interesting of its periods, when the early English style was gradually superseding that of the Norman character." The Norman arches—deeply indented with Norman mouldings—were covered with colouring portions of which even the lapse of time has been unable to efface. These arches were originally supported by two pillars, but when Langley devised the alterations which he subsequently carried out, one thing he did was to add two freestone pillars to those of Pudsey, with what effect is apparent, for, although they were an additional support to the roof and arches, yet the grace and lightness was considerably marred. Examine it as you may, its beauty of detail will bear the minutest scrutiny. Mr. Billings says, with reference to the Galilee architecture. "The style is an exceedingly interesting specimen of very late Norman, bordering upon early English," and further adds that "It is unlike either style, for in the repetition of the arches and their masterly decoration there was something which led him to believe he was in a Moorish building."

The additions which Langley made were the erection of an aisle at the north end, the closing of the great west entrance, the opening of the present doors at the end of the Nave aisles, above which his arms are yet visible. There are indications above the south entrance that the south aisle only was raised

by Langley. The great object he appears to have had in view was the erection of a tomb during his lifetime, in front of the west entrance, and beneath which he was eventually buried. The manner in which the building was originally lighted was by means of small round-headed Norman windows, above the arches of the north and south compartments. Besides these, although Mr. Billings seems to have a doubt upon the point, it may be easily supposed that the spaces in the west wall between the flat buttresses may have possessed one or more windows. Langley closed the original insertions, and opened out others in the north, south, and west walls.

A RELIOUARY.

Immediately below Henry II.'s figure, there is a curious recess, resembling a small stone box open at the top, but formerly grated with iron in front. This, in all probability, was intended for the exhibition of some of the relics, of which the church contained an abundant store; or for the depositing of alms, as there is a slit opening into it from above.

THE CONSISTORY COURT.

"*Judicium Jehovæ est. Domine Deus da servo tuo cor intelligens ut judicet populu' tuu et discernat inter bonu' et malum.*" This inscription, in black letter, above the west door, relates to the Ecclesiastical or Consistory Court which was held here for a long period, from which "the thunder of Ecclesiastical law in those times issued almost weekly, and from which, in cases of criminal misconduct, there was no appeal." It was held upon Langley's tomb until the Reformation, but was afterwards removed to the south aisle, and after being transferred to the aisle in the north transept for more than half-a-century, the public business is now transacted within the chapel walls as heretofore.

THE VESTRY.

At the west side, and under the central window, is a curious recess, but for what purpose it was erected can only be conjectured. Carter, the antiquarian engraver, who visited the Cathedral, calls it an oratory. The date of its erection is not earlier than Langley's time, for the arcading work upon the original wall testifies that this room was formed out of the buttress he erected to strengthen the building in consequence of the additions there made. It is lighted by two windows, from which a pretty, although limited, view of the Wear, and the wooded slopes on each side is obtained.

THE NAME—GALILEE.

The derivation of this name is involved in considerable mystery, which, even our best county historians do not attempt to explain. One explanation is (Sanderson's Durham Abbey) that "It is called the Galilee by reason, as some think, of the translation thereof, being once begun and afterwards removed ; to which place whosoever resorted had the benefit of sundry pardons granted them, as plainly appears by a table there set up, containing a catalogue of the said pardons." Mr. Ornsby says "There was a custom among the monks of the Benedictine rule to make a procession at certain times round their church and cloister, and to halt at certain stations in memory of the resurrection, and of the various times at which our Lord afterwards appeared to his disciples. His last appearance was on a mountain in Galilee ; and it is, therefore, not improbable that the place where the procession made its final halt should have received that name." Another writer, Mr. Walcott, adds "The Galilee was so called for its being used for women and the dead, both being repugnant to St. Outhbert's Benedictines, as the Galileans to the true Hebrews." Be this as it may, the name appears on record from the foundation of the building. Whilst religious services were held in it on the one hand, on the other the business of the Consistory Court, in matters ecclesiastical, was transacted within its walls. Both before and after the dissolution it has been used for many and divers purposes, and one of the last acts which there took place was when Henry VIII's Commissioners met, and after due enquiry, swept away at their pleasure vestments, copes, censors, and other ornaments belonging to the church.

THE CLOISTERS.

Whether we enter the Cloisters from the College by the covered way near the Deanery, on the one side, or through the "Crypt, or monk's common hall" on the other, or by either of the doors from the Nave, an air of solemnity overhangs this quadrangle, a fitting retreat for meditation and reflection. But few laymen ever entered these cloistered walls, and now when its portals are unlocked, and we traverse its four alleys with freedom, we recall those early times when the quiet of the Cloister had often greater charms than those of ancient chivalry, and when the coat of mail was often laid aside for the monk's cloak and cowl, and the rigid observances of monastic life. Its internal arrangements and fittings have been swept away, "but, whilst we miss all these, we can still behold" Mr. Ornsby graphically says "the lengthening perspective of its alleys, as we successively turn each corner, the light streaming through the open tracery of the windows, with its alternate effects of sunshine and shadow

falling on the walls and pavement, the panelled roof overhead with its 'scutcheons' of varied device and line, and the smooth green turf of the square, with the marble basin in its centre, form a combination, which in the unbroken stillness of a summer's morn, or the holy calm of evening, renders it no unmeet place as a haunt for retired musing."

The Cloisters are enclosed on the north by the south-front of the Cathedral, on the south by the old Refectory, on the east by the Chapter House and Deanery and south Transept, and on the west by the Dormitory, now the modern Library. The whole of these buildings bear date some centuries after the erection and completion of Carileph's Cathedral. It is supposed that the earliest Cloister was built of wood, and that it surrounded the tomb wherein was laid the Saint's body, in the interval between the removal of the White Church and the completion of the east end of the choir. Within the cloister area, we are told, Bishop Carileph erected a marble tomb, about a yard from the ground, to which Saint Outhbert's remains were transferred until the completion of the shrine.

The erection of the present Cloisters was commenced—at the expense of the house in the first instance—in or about the year 1368; but from lack of funds the work languished until Bishop Skirlaw (1388-1406), at his own expense, added considerably to the building. In his lifetime he spent £200, and at his death his executors gave a further sum of £400. They, in accordance with the Bishop's wishes, agreed with the Prior and Convent to complete the Cloisters, which they accordingly did. The rolls of expenses remain in the Cathedral Library, containing much interesting information as to the amount paid for wages, and the price of material. Most of the woodwork, as we now see it, was brought from Rainton, Shincliffe, Baxter Wood, and Bearpark, besides also large quantities of Norwegian timber. The arms, emblazoned upon the shields affixed to the roof, testify the many distinguished persons who contributed to the work. Dugdale, at his visitation in 1666, took a list of these. In 1828 nearly all the shields were restored. Many additions were made to the shields previous to this date of persons in no way connected with the building of the Cloisters.

The earlier windows disappeared when "the restorer" was introduced into this portion of the building about the year 1764, when the present pointed windows—11 in each alley—were inserted. Originally they were all filled with glass, those in the eastern portion of the quadrangle being painted at the expense of Bishops Skirlaw and Langley. These windows contained St. Outhbert's history from his birth to his demise.

THE SOUTH DOOR.

This beautiful doorway—at the east end of the north alley—is thus described by a recent writer: “The three columns on each side stand on a surbase; their shafts are plain, and their capitals of rather a simple form; they are detached from the wall in the manner of the early English style; within them is a flat ground, in which is the opening of the doorway. This ground is highly enriched with an uncommon variety of the diagonal moulding, edged with beads and roses in the panels. An unaccountable irregularity of design occurs on the left hand of the arch; the architrave is divided into four parts—the first a cavetto, with attached roses; the second is a bold convex, covered with a double fret, beaded; the third is also convex, with a turretted band, also beaded; the exterior is likewise convex, and resembles a bundle of twigs, with the young shoots or stalks of leaves cut off short, these twigs are also beaded. This ornament seems, by some small parts yet remaining, to have been continued on each side over other arches. This alley was fitted with “pews or carrells,” there being three to each window.

Speaking of the west wing of the Cloister, Mr. Gordon Hill remarked, at the Congress of the Royal Archæological Society held in Durham in 1865, that there was no account of its first erection beyond that it was Norman, as might be judged by the Norman door at the north-west angle of the cloister leading into the Dormitory. Whatever decorations this door possessed externally have disappeared in the lapse of time, or the repeated application of the chisel.

THE TREASURY.

The early doorway between the entrance to the Dormitory—now the modern Library and the present Song School—is the original entrance to the Treasury. This room was formed between the eleventh and twelfth compartments of the Crypt beneath the Dormitory. Here the records of the church were kept, and here also were deposited, during the dangerous times, the charters and title deeds of many distinguished Northern families. It is a curious place, and as curious a door by which we enter. There are two locks, the keyholes of which are covered by an iron plate, moved by means of a secret spring. The door and its fittings date from the erection of the building. There are two rooms, gloomy and cavernous, the light to which is admitted through a small window at the west side. The floor of the inner room is much lower than the outer, the descent from the one to the other being by wooden steps. A grating of iron with a door in the centre, separates the upper from the lower room. The uses to which they were devoted long ago ceased, the records formerly kept here having been transferred to the College Gates. Formerly this was the Monastic Treasure House.

The iron grating which extends from the ground to the roof the width of the building, although renewed in modern times, is of the same pattern as that which existed long anterior to the dissolution. Through this iron lattice money was received and paid, and here, it is conjectured, the servants of the Monastery, were paid their wages.

THE SONG SCHOOL.

The present school occupies the two adjoining compartments of the Crypt on the south side of the Treasury, and is now used by the choir boys as a vestry. Admission is obtained into the the Cathedral Choir by competition, open to "all comers" both from the city and county.

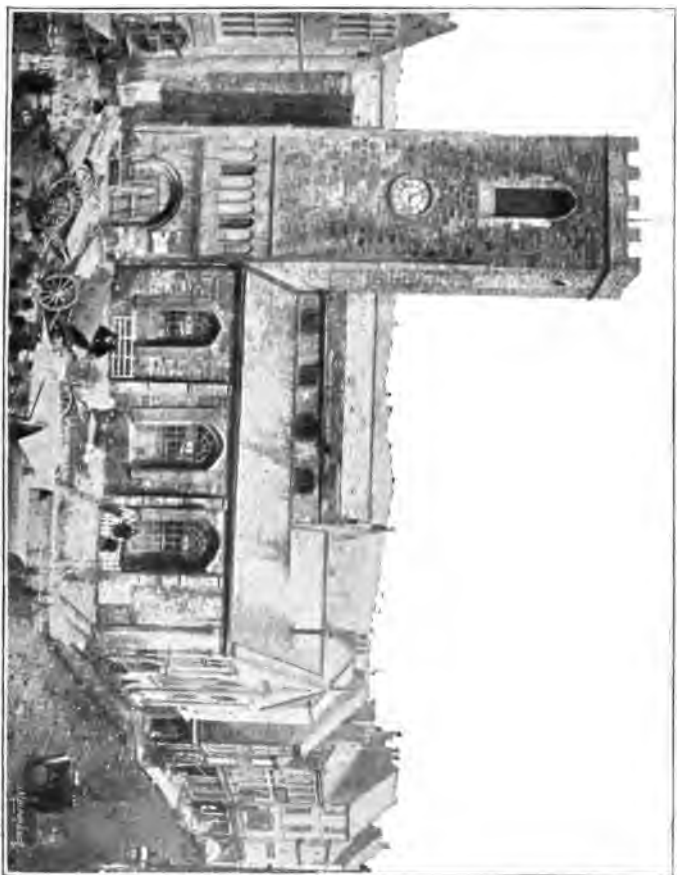
THE SOUTH ALLEY.

In the south angle of the building, and almost over the door "leading to the College, there is yet visible an object of some historical interest from its known antiquity and connection with the early foundation of the Cloisters. For a period of more than sixteen years the Prior engaged one Nicholas, a skilled carver in wood, to finish the ornamental decorations of the roof. He carved 60 'knotts,' some of which yet remain upon that portion of the roof where the cross beams intersect each other ; being paid at the rate of 4d. each. Besides these he also carved 20 shields or scutcheons ;" and when the work was drawing to a close he was directed to cut three shields, two of these are now only visible, one in the corner above the door named, and the other over the original entrance to the Chapter House. Both of these support Skirlaw's arms ; but the third, which bore those of the See, has disappeared.

THE EAST ALLEY.

In this alley there is nothing of any particular moment. The door at the side nearest to the College leads into the present Chapter House ; indeed this door and the adjacent windows are almost coeval with the early fabric, although they were walled up externally, and so remained until a few years ago, when the stonework was removed. This door communicated with the parlour and the prison. The large door immediately adjoining was known as the Usher's door. This formerly led to the Dean and Chapter Registrar's office (now removed), and still earlier to the Monks' library, which was situate in a room behind the clock previous to the removal of the books and manuscripts into the "Fratr House," which was converted into a library by Dean Sudbury (1661-1684), where they still remain.

There was a curious custom observed here on Maunday Thursday. A form, which always stood near to the choir door, was



St. Nicholas Church, Durham, 1855, from Photo by H. Holden.

brought forth and placed near to the "Usher's door," and upon it thirteen poor men sat, whose feet were washed by the Prior, and who, after drying and kissing them, gave to each man thirty pence, together with seven red herrings and three loaves of bread, with certain wafers. It is presumed that these wafers were baked in an oven in the wall, adjoining to the door leading to the tower, from the indications remaining upon the wall.

The third door nearest to the entrance to the College, opened out in the summer of 1886, led by a stone staircase into the Prior's apartment above.

THE PARLOUR.

This room was situate between the north side of the Chapter House and the end of the south transept. Entrance to it was gained by the Usher's door, previously mentioned. Here it was that the Monks were allowed to receive visitors, and merchants were permitted at certain periods to sell their wares to the Monks; and in all probability many curious scenes took place and hard bargains have arisen.

THE STONE LAVER.

The mutilated remains of the Laver or conduit, which occupy the centre of the Cloister Garth, now consists only of the marble basin and rim. Dr. Raine gives the date of the erection of the building as 1432-1433. The rim and basin are of stone brought from the bed of the river Tees at Barnard Castle, near Egglestone Abbey. The following description is given of this handsome little edifice as it appeared before its destruction: "In form it was round, covered with lead, and all of marble, excepting the outer wall, within which the Monks might walk about the Laver. It had many spouts of brass, with twenty-four brazen cocks about it, and seven windows of stone work in it and above, a dove-cot, covered with lead. The workmanship was both fine and costly. Adjoining to the east side of the conduit door hung a bell to call the Monks at eleven o'clock to come and wash before dinner. In the closets or almeries on each side of the Frater house door in the cloisters, towels were kept, white and clean, upon which the Monks dried their hands.

THE CHAPTER HOUSE.

Of the original Chapter House only a few traces remain, but from the material at Mr. Billing's command he was enabled to restore it as it existed prior to the year 1799. It was 75 feet long by 35 wide, and terminated at the east with an apse. In the centre of the semicircular end there stood a stone chair, which was coeval with the building. In it the Bishops of Durham were installed; Bishop Barrington, in 1791, being the last upon

whom the ceremony was performed. It was built by Bishop Rufus (1138-1143). Its entire length was spanned by a groined Norman Vault, "a range of Norman columns and intersecting arches running between rich strings, decorated the north, east, and south internal wall;" beneath this there ran a stone bench for the members of the Chapter. There were five windows at the east end, three of which looked into the cemetery, the other two being within the north and south walls. This building, although it could not vie in size with that of York, was in point of architectural ornamentation and arrangement in keeping with the building to which it was attached, within half-a-century after its completion. The east end of the vault was supplied by four massive corbels, three of which are preserved in the Chapter Library. Soon after the building was erected the bones of Aidan and several of his successors were transferred to it. Aldhune's remains were here buried, as also those of Eadmund and Eadred—the two latter under one stone—and Bishop Walcher, who is said to have also been interred under the same stone as his predecessor Aldhune. The episcopal ring and seals of the respective bishops were buried with them. Dr. Raine was of opinion that the rings were generally of a character and metal intended merely for show, but the excavations on the site of the Old Chapter House, in the autumn of 1874, brought to light three very valuable gold rings, worn by three of the early Bishops. The floor of the building, which was of beautiful marble, was inlaid with richly ornamented slabs, some of which were visible when Carter, the antiquarian engraver, took his sketches of the Church, in 1798.

Entrance to the Chapter House was originally obtained both from the cloister side of it and the Church internally from the south transept. It was not intended originally that doors should be affixed. The two windows on each side have never been glazed. The height of the building permitted the insertion of a perpendicular window above the Chapter House door, containing the story of the root of Jesse in coloured glass.

The extent of this room, as also its general character, was fully shewn when the excavations were made in the Dean's garden. The semi-circular end and the side walls were laid bare to the foundations; but everything else which might have led to a more perfect idea of the room originally had vanished. It was clear that the eastern half of the building had been removed, about two feet of the foundation walls alone remaining beneath a superincumbent mass of rubbish. A wall was built at the east side, and the greatest care would seem to have been taken to efface the ancient character of the portion that remained. Lath and plaster hid the internal Norman work, and wood and

masonry concealed the early doorway and windows at the west end. In 1830 a partial effort was made to undo the work of 1799, but it was not until 1847 that the walls and interlacing arches adjoining them were cleared of the lath and plaster and restored as they now remain. The original western entrance, which was filled up with a sham-facing of wood, was re-opened.

The fortnightly and other meetings of the Chapter are now held in the building which was carved out of the beautiful edifice so ruthlessly destroyed.

The greater part of the present Chapter House was recently rebuilt in memory of the late Bishop Lightfoot. The fourteenth century windows at the east are replaced by five round headed windows, and there are various other departures from the old building as it then stood. With regard to the vaulting at the east end Dr. Greenwell says it is a "most unfortunate mistake." "How much this alteration has detrimented the effect a comparison of the present roof with John Carter's drawing will at once make plain."

DISCOVERIES IN THE DEAN'S GARDEN.

To state that every inch of ground in and about the resting place of the Northern Saint abounds with interest is to repeat an oft told tale. Perhaps, however, among all the spots hallowed by time and surrounded by innumerable associations connected with the Church's history, there is none more noteworthy than that portion of it which extends from the east side of the Cloisters, and includes the present Deanery and the ground adjoining it on the north forming the present garden, formerly a portion of the cemetery garth. Where the White Church originally stood is mere conjecture, but Mr. Gordon Hill gives it as his opinion that the site of the present Deanery, the buildings adjoining it, forming the Chapter House and other offices, is by far the most ancient portion of the Cathedral. Here the Monks had a common hall, and here also stood the original dormitory. Within a few yards of the present Chapter House entrance St. Cuthbert's remains rested.

The supposition seems a natural one, that previous to the original Chapter House being built, the ground within which it stood in all probability was used as a burial ground, as the excavations that were made seem to testify. In the summer of 1874, at the suggestion of Professor Rawlings, the Dean was induced to give his consent to excavations being made within his garden in order to ascertain if the original foundations still remained. For several weeks workmen were engaged within the area of the Old Chapter House, and the result was the discovery, at a few feet below the ground, of the foundation walls

and the apsidal termination at the east end, as also one of the steps which led to the episcopal chair. Several episcopal slabs were found, including those of Bishops Flambard, Rufus, and William de St. Barbara. These, however, were not the originals which are supposed to have been displaced, the slabs covering the remains being of the 13th century. The stone coffins of Bishops Rufus and Richard de Kellow were found. Where the latter lay some few remains were found, but those of Bishop de Insula had entirely disappeared. He was interred in a wood coffin, wrapped in leather. All the graves shewed indisputable proofs of desecration long ago. Among the rubbish in some of the graves fragments of gold thread, a chalice, and other articles were also found, portions, it may be, of the episcopal vestments. The skeletons of some of the Bishops were almost perfect within their stone coffins. Three very large and massive episcopal gold rings were found during the excavations, but the Bishops to whom they belonged is a matter of conjecture. They are carefully preserved by the Dean and Chapter Librarian along with the other relics.

THE CRYPT, UNDER THE REFECTORY.

In the passage leading from the Cloisters to the College is a small doorway leading into a crypt beneath the old refectory, now the library. The floor of this cavernous place is several feet below the present level. On the south side are a series of small windows, partly blocked up by the ground externally. Mr. Greenwell, says that this deeply interesting place is of very ancient date, and could not be later than the time of Symeon, the monk historian, who lived in the early part of the eleventh century, and that it was built during Carileph's time. It was all the more remarkable, he adds, as being the earliest remains now standing in Durham.

THE LIBRARY, FORMERLY THE DORMITORY.

An hour could nowhere be more profitably spent than here. The entrance into it is by the door at the north-west side of the cloisters; and there are few persons who, on reaching the top of the flight of stone steps, will not be surprised at its size, height, and general appearance. There are few rooms to compete with it in point of size, and, as seen from the north end, the massive beams supporting the roof, the flood of light pouring through its windows, and the numerous objects which meet the eye as we look around cannot fail to receive the admiration they deserve. Dr. Raine is of opinion that the original dormitory had lasted nearly 300 years, when a contract was entered into on the 21st September, 1398, between the

Prior and Convent, on the one part, and John Middleton, mason, on the other, to rebuild the Dormitory of Durham Abbey within three years. He does not appear to have proceeded far with the contract, for on the 2nd February, 1401, a new contract was entered into with one, Peter Dryng, a mason, to complete the work by All Saints' Day, 1404. This "faire large house" was completed by the contractor, and within it slept all the Monks and the Novices. Each window served for a chamber; a wainscot partition dividing one from another. These chambers extended along both sides of the room, and every compartment was fitted with a desk for the support of books. The Novices slept at the south end in eight chambers, on each side. At night-time the room was lighted by means of twelve lamps at each end, to give light to the occupants when they rose for matins, at midnight, and for other purposes. A broad passage extended along the middle of the room, which was paved with "fyne tyled stones." The Sub-Prior had charge of the inmates, his duty being to see good order kept, and to whom was given the keys of the cellar, the refectory, dormitory, and cloisters. At six o'clock every night the doors were locked, and the keys kept by him until seven the following morning. The dormitory has undergone many alterations, but Dryng's plan has, throughout, always been the guide. The greater portion of the room at the south end formed part of the house belonging to the fifth canonry. In 1849 it was pulled down, and thus the whole of the original building was re-covered as a single room. In 1856 the new library was open. It is about ninety-three feet in length from north to south.

When this room was restored many of the books and other objects of interest were removed from the old library. The recesses in front of the west windows are occupied by Roman Altars, many of which were purchased by the Chapter. Very many of these formed part of the Roman Station at Lanchester, whilst others have been brought from South Shields, Walworth, Chester, Carrowbrough, Condercum, Benwell, Little Chesters, Great Chesters, Caen, Orran, E'sdon, Northumberland, Rochester, Hurworth, etc. There are also architectural fragments of the early Churches at Hexham, Monkwearmouth, Hartlepool, etc.; also three (of four) corbels which carried the apex of the chapter house, demolished in 1799. Interesting as a detailed account of these ancient altars, etc., would be, we are compelled to pass them by with this general reference. In the autumn of 1875 several "hog-backed" grave covers were found in making some alterations at Brompton Church, Allertonshire; these were fortunately recovered from destruction and handed over to the safe custody of the capitular body. Each of these stones has carved upon its surface, in addition to the Runic or

portion of another Anglo-Saxon Cross removed from St. Oswald's Church, and which is supposed to have been brought by the Monks either from Chester-le-Street or Lindisfarne.

Near the central fireplace, on the west side of the room, is an oil painting, by the late Mr. Hastings, of Durham, of the Choir as it appeared before the removal of the screen. There are several well-known faces here depicted, who were familiar to the inhabitants of Durham 60 years ago, and some few of whom still survive, whose names are yet household words ; but all or nearly all, of whom have been called to the great majority. A little further along the room on the same side, within an ancient closet, which was repaired and ornamented with a new cornice a few years ago, are now kept the very beautifully embroidered copes used in the Cathedral down to the year 1759. Whether these were the subject of the strife and bitter invectives used against Dr. Cosin (afterwards Bishop) and his brother prebends for their alleged ritualistic practices is not clearly known. In Article 9, exhibited against them by the High Commissioners in 1630, one of the copes was said to have been used by the "boyes and wenches of Durham, above 40 yeares, in they're sports and May-games."

After the restoration these vestments were again worn until about the month of August, 1759, when their use was abandoned, owing, as is alleged, to their weight being somewhat too heavy for the prebendal shoulders. From that time, and for nearly a century after, they remained in the Verger's Vestry, open to all comers ; King's Scholars and Singing Lads often out of frolic surreptitiously wearing them for the entertainment of their companions. Dr. Raine's suggestion, in 1829, has been carried out to the letter, and these valuable specimens of early needlework and embroidery have received the attention they deserve. They are five in number, a minute description of which is given by G. E. Street, Esq., F.S.A., in the *Ecclesiologist*, for October, 1863, in the course of a paper, upon *Mediæval Embroidery*. The best of them he says, "is a cope of magnificent blue cloth. The orphreys, or borders, contain the following eight subjects :—(1) The Betrayal ; (2) The Scourging ; (3) Our Lord bearing the Cross ; (4) Our Lord nailed to the Cross ; (5) The Resurrection ; (6) The incredulity of St. Thomas ; (7) The Ascension, and (8) The descent of the Holy Ghost. On the head is the figure of our Lord seated, with angels round him." He further adds "the subjects are elaborately drawn and charmingly coloured. Another of these copes is of purple velvet, and is powdered with seraphs and conventional springs of exactly the same design that we see in many specimens in other parts of England. There is an embroidered cross on the

Scandinavian knotwork, some object rudely sculptured, indicative of the age when they left the artist's chisel. There are two objects—among the many well-worthy of study and admiration—which have a special history and deep interest. Upon them the greatest care has been bestowed. These are parts of the shafts of the cross which stood at the head and feet of the grave of Aoca, Bishop of Hexham, who died A.D. 740. They have been fixed into stone blocks, upon which appropriate inscriptions have been painted. There is also here preserved a back of this cope, with a crucifix, and the emblems of the Evangelists on it, and the border has very richly embroidered figures of Saints. The third is a red velvet cope diapered with seraphs and two-headed eagles, and conventional flowers. A fourth cope is of blue velvet, and has on the border, which is red, a chalice and wafer embroidered, and a figure of S. Margaret is worked on the hood; it is diapered with a very good flower, which is repeated also on the band. The four are all mediæval vestments," but the fifth is alleged to have been given to the Church by Charles the First, in all probability at the time of his visit in June, 1632. It is of crimson satin, powdered all over with stars, and David and Goliath's head is worked on the hood, and the border is covered with cherubs. This, Mr. Street adds, is the latest English cope he knew, but believed those at Westminster Abbey were much more modern, and remarks "the embroidered cross and crucifix on the back of one of the copes has doubtless belonged to an old chasuble. The cross in one form or other always decorated the chasuble, probably from a very early period. The Cope, which was a processional garment only, was not distinguished in this way." Carter, who saw these five copes in 1795, and whose opinion would seem to be endorsed by Dr. Raine, alleges that more than one of them may date even so far back as the battle of Nevilles' Cross, in 1346.

We now enter the middle apartment, which up to the period of the restoration was the dining room attached to the Prebendal house, now removed, but, before the dissolution, was "the loft" wherein, on ordinary days, the Sub-Prior and the Convent dined and supped together. The meat was supplied from the great kitchen adjoining, and the drink from the cellar or buttery below.

THE ANCIENT REFECTORY.

Leaving this room we come to the original library, formerly the frater house, or refectory, the entrance to which was, until 1856, from the south alley of the cloisters. Within it were the almeries wherein the plate and linen were kept, and where also was kept the Grace Cup used by the Monks daily after grace

was said. The Judas Cups were never used but on Maunday Thursday at night, in the frater house, where the Prior and whole Convent met to keep their Maunday. In this same almerie was preserved Bede's bowl, lined with silver, double gilt, and upon it an engraving of that venerable man writing. A schedule of the "goods and chattels" belonging to the Convent was prepared in 1446. It is an exceedingly valuable document, shewing in detail the articles of immense value then in the possession of the monastery, and in the various apartments, including the refectory, where the Prior and Convent dined on the great festivals, one of the principal being that of St. Cuthbert, in Lent.

For many years after the Reformation, the refectory was used by the Minor Canons as their hall. The troubles which fell upon the Church during the Commonwealth, and the disorder everywhere prevailing for some years, caused almost a general panic. The sacred buildings were neglected, ruin fell upon them, and during this period the Cathedral suffered both internally and externally. The building was finally re-built at the cost of Dean Sudbury (1661-1684), upon the old crypt work beneath ; and here was transferred all the books and manuscripts then belonging to the Church. Since that time extensive additions have been made to the books, so that, taken as a whole, the immense number of volumes in this, the old library, as also those in the new, constitute it one of the largest and most valuable collections in the north. The total number of volumes amount to nearly 15000. Besides these there are nearly 700 MSS., detailed in the catalogue printed by the Surtees Society. The great majority of these are of inestimable value. The treasures of their scriptorium, even in very early times, were numerous, as we shall endeavour briefly to show, by giving an outline of some few of

THE MANUSCRIPTS

now in the library closets, as described by a writer in the Athenæum a few years ago :—The oldest fragment is bound with another also of great antiquity. The former is a portion of the Gospel of St. Luke, probably not later than early in the sixth century, and resembling, it is said, a similarly placed fragment of the Gospel now preserved in the library at Leyden. The former two were bound together even in Anglo-Saxon times, for both bear inscriptions to the same effect, and by the same hand, which is Anglo-Saxon. The more ancient fragment contains a picture of the Crucifixion, the condition of which suggests to the antiquary that it had been used as a pax. The other, and larger part of this volume, consists of a portion of a set of the Gospels, that of St. John coming first, St. Luke's



St. Nicholas' Church, Durham, 1900.

next, and St. Mark's last: these Gospels were undoubtedly transcribed, *c.* 700, at Lindisfarne. The frontispiece or opening words of the Gospel of St. John in this volume, "In Principio," displays the finest mode of the art practised by the Anglo-Saxons. The great letters are formed in a fashion which may be called majestic. They are inlaid with a dark rich purple in a greenish grey, and otherwise enriched in colour.

Another MS. here is of the seventh century, in the time of the Venerable Bede, and is attributed to his hands. The book consists of a nearly complete set of the Gospels, of diverse dates, and, by the ancient catalogue of the Cathedral library, it is shown to have been incomplete in 1891. The favoured colours are yellow and black. There is a human head drawn, with other forms, on one of the pages.

Not quite so ancient as the earlier portion of the MS. attributed to Bede is another, also, but incorrectly, ascribed to him, and consisting of Cassiodorus's Commentary on the Psalms: on one leaf, p. 81, of this volume, is a picture of David seated on his throne, holding a harp, and with his name and title below.

The next example is a fragment, probably of the ninth century, which is bound up with a larger portion of MS., dating from early in the thirteenth century. The former consists of leaves of a saxon "Gospel," placed, four at the beginning and two at the end of the latter work, to which we shall return. That which follows in chronological order is the second volume—the first is lost—of a Bible, the gift of Bishop William of St. Carileph (1081-96), who moved the Monks from Wearmouth and Jarrow to Durham, and was the friend of the chronicler, Simeon of Durham; to the latter we are indebted for accounts of the See and its Bishops. This second volume, which is contemporary with the donor, contains "Romanesque letters" of extraordinary spirit and grandeur of design, highly characteristic of the period. Of about the same date, or perhaps a little later, is a copy of Berengarius's Commentary on the Apocalypse, containing a design of the letter "A," comprising a figure of Christ, seated on His throne. It is the Christ of the Apocalypse, with hair like white fire, the sword of the Spirit at His lips, clad in a white robe, which is bordered with red, wearing a cruciform nimbus of gold, within a red circle, having a golden girdle, and holding in His left hand a cross of stars. The aspect of the features is truly grand and suave.

Of the same century is a copy of "St. Jerome on the Psalms," with letters of characteristically intricate design, with gold showing strap-work, combined with scrolls and grotesques of animals.

No work here surpassed in interest, so far as regards the history of Art, the copy (B. ii. 13) of "St. Augustin on the Psalms," a specimen derived from late in the eleventh century. It was the gift of the above-named Bishop William de Carileph, and contains, p. 102A, an "I," in which is a striking half-length figure of Christ in benediction, and, below it, a whole-length portrait of Bishop William himself, also bestowing a blessing, and holding his crook as usual in that act. The Prelate's name is placed at the side. More interesting even than this, and an unique example of so early a date, is a portrait of the Monk who illuminated the book, humbly kneeling at the foot of the initial; not less important is the fact that the painter's name, "Robert Benjamin," accompanies his likeness. This is one of the few surviving names of ancient English artists.

Of the twelfth century we have a copy of the Epistles of St. Paul, illuminated in the Scriptorium of Durham, by order of Bishop Hugh, of Pudsey (1153-95). This specimen has many initials of rich and finely designed character; among them is a superbly treated "P" at the beginning of the "Ephesians," there is another "P" with the triple martyrdom represented in the bow of the letter, but the figures are few. This is, probably, one of the finest MSS. of its time and class.

Another MS. of this century is still more important, a copy of the Vulgate, in four folios, also written for Bishop Pudsey, and, like the last, given by him to the Monastery of Durham. This latter MS. is the one so ruthlessly mutilated by Dr. Dobson's (1695-1718) nursemaid, who, during the rainy days, got access to the library, and, in order to amuse the children in her charge, clipped out the fine initial letters with a pair of scissors, leaving nothing but huge cavities and gaping leaves. On one of the skins is the letter "E," at the 182, iii. Maccabees, comprising a battle.

There are pictures here by a different and apparently younger hand. In the fourth volume is an arcade, with the Kalendar inscribed within it, being a fine exposition of the mode at the time in question of enriching architecture with colour, doubtless a portrait of the arcade of the Chapter House at Durham, even to the decoration of one of the shafts with flowers and bands.

These volumes are in their original bindings of leather, stamped with figures of Apostles, &c., and curious arabesques; the surfaces are protected, as usual, by studs of metal. Nothing can be rarer than these bindings. There is also a Psalter, likewise in the original binding, of excellent character, comprising, impressed on the top cover, soldiers on horseback, and below, a female harp-player; on the lower cover are some richly-designed

honeysuckle ornaments, such as appear in architecture of the period, the thirteenth century. Of the same period is a Psalter, with glosses. The Anglo-Saxon Gospels named above are bound up with this volume, which contains numerous illustrations of remarkable interest; the initials referring to what the fool said in his heart, and that of the scoffer snapping his fingers, are, amongst numerous others, all of fine workmanship. At the passage, "Save me, O Lord!" p. 155, is a picture of a naked man falling into the water from a boat, which contains two other men; each of these has an appropriate action. On p. 192 is David playing on the harp, a subject which was much in vogue at this period. The tails of the letters in this volume are remarkable for their beauty, spirit, and apparently inexhaustible variety.

Of the thirteenth century, but rather late, is a Bible with initials, comprising designs of figures, also flourished tails and heads of extraordinary wealth and energy of drawing. It is apparently an example which displays the use of colour over gold; at the opening is a "P," comprising a monkish artist at work at his desk, and below him, is the Devil, bent on endeavouring to bring that work to an end. Satan laboured in vain, but, as we see, he gave much thought to the matter. On p. 340, beginning of St. Matthew, is a good figure of Jesse sleeping, with the genealogy. The colouring of these illuminations is extremely fine; the lovely combination of green with gold, with the deep blue diaper is in itself of great beauty.

Written probably during the first quarter of the fourteenth century, is a fine copy of the Decretals of Gregory the Ninth, with the commentary of J. Andreas and others, which contains a vast number of initials, the work of at least three distinct hands, in as many degrees of merit, comprising some grotesques of extraordinary spirit and force of design.

The Rudd, Randal, Sharp, and other MSS. of later times are preserved in this library, and the materials of which have been largely used by modern historians.

ST. CUTHBERT'S RELICS.

Within the cabinet in this library are kept the relics found in the Saint's tomb in the feretory, at its opening, in 1827. Although Dr. Raine gives a minute description of them in his valuable work, a short notice of them here will give some idea of their beauty and value as works of ancient art. Among these is a stole and maniple, part of the vestments presented by Athelstan (934) to the tomb of St. Cuthbert, and removed from the bones of the Saint when, in 1827, they were shifted, and comprising fine examples of the *opus Anglicanum*, of the time

in which they were wrought. No estimate can be too high of the beauty of the embroideries of figures of Saints, which in the usual mode appear in front of the splendid maniple, and bear the names of the subjects represented. The material is gold thread woven with silk; the figures appear to have been worked in spaces appropriated to them, and with the needle, in coloured silks, which, like the gold, retain the brilliancy of the tints. On the end of the maniple is "*Pio Episcopo Frithestano*," referring to the Bishop of Winchester, *ob.* 933. On the end of the stole is "*Ealflæd fieri precepit*," referring to the second Queen of Edward the Elder, whose death took place long before Athelstan gave these garments to the corpse of St. Cuthbert; they must, therefore, have been part of the royal treasure of England. There are other fragments, including a pair of armlets of red silk and gold, besides part of an episcopal girdle, all found in the tomb of St. Cuthbert. There is, likewise, another maniple, of the thirteenth century, or, perhaps, later date, of red silk, with foliage embroidered on it. Two other personal relics of St. Cuthbert, remain to be mentioned, they are his pectoral cross and his portable altar; at least three relics were found in his tomb, and it is just possible that they may have been placed with the bones of the Saint. The altar is made of oak; but then this latter was of much later date, and, if one may say so, pertains to a different dispensation than St. Cuthbert's, if the antiquity in question were indeed his. The wood has attached to it by small nails, certain fragments of silver plates; on one face of the utensil is a circle, inclosed by an inscription in Greek characters, which has not, we believe been rendered in a perfectly satisfactory manner. Foliated ornaments occur at the angles of the slab. On the opposite side of the altar is represented a priest, with an imperfect Greek inscription; on the wood itself, below the plating here, another Latin inscription occurs, also imperfect, the letters of which are similar to those of the MS. described above, as attributed to St. Cuthbert himself. The student can hardly escape feeling the pathetic interest which attaches to this relic, probably the chief treasure of the Apostle of the North, who died over twelve hundred years ago, and might have used this very altar in the offices he considered most sacred. The pectoral cross, also ascribed to St. Cuthbert, is of the Greek form, and made of gold, enriched with carbuncles, or glass of the same colour, with, at the intersection, a space for a relic. There is every reason to believe that this object belonged to St. Cuthbert; it is probably older than his time, and he may not have been the first owner of what is, at any rate, a very extraordinary relic. An ivory comb of ancient but uncertain date was found in the tomb of the saint, and is preserved with the other articles.

THE CRYPT.

The Crypt, or common hall, below the dormitory, was, until about the year 1853, used as cellars for the house in connection with the fifth prebendal stall. The doorway at the south-western angle of the cloisters is that by which the Monks reached their "common house." There was a fireplace in the wall at the left side in entering from the cloisters, in which a fire was kept throughout the winter for the brethren to warm themselves at, this being the only one allowed to them, the officers of the house having fires in their own apartments. The groining dates from the commencement of the fourteenth century, when the western side of the cloister was enclosed by the erection of the dormitory above it. The crypt was originally intended to be open, but portions were walled, at an early date, almost coeval with the building. It consists of twelve compartments, the seven at the north end being occupied by the Lay-Clerks' vestry, the song school, and the old treasury. It was here that the Monks met for recreation, relaxation, or the enjoyment of conversation. It was here also that the Master held his annual banquet, on the 16th of December.

A portion of the crypt was, a few years ago, railed off in order that it might become a sort of Lapidarium for the reception of ancient fragments of the Cathedral and buildings adjacent; they consist for the most part of early grave covers, mullions, and tracery of windows, figures from the niches in the central tower—among others one of St. Cuthbert—portions of Bishop Langley's tomb in the Galilee, the inscribed coffin lid of Gospatrick, Earl of March, who, in all probability, ended his days as a Monk at Durham; and many other remains.

THE CONVENT KITCHEN.

This unique building has scarcely a parallel, if any, in the kingdom, except it be that of Glastonbury, and fortunately has escaped "the restorer" of modern times. Its form is octagonal, and in diameter is 36 ft. 8½ in. "The framework consists of eight semicircular ribs, each extending over three sides of the octagon, the space left within their intersection being converted into a lantern, most probably for ventilation, as all the food of the convent was cooked here. It is lighted by two long windows in the south side, and, excepting the blocking up of its fireplace, and the erection of modern fittings, it has not been otherwise altered." The communication between the kitchen and the Prior's apartments was by a covered passage-way similar to the present, and to the refectory, which immediately adjoined it, by a staircase, by which all the food was passed into the common room where the Monks dined daily. Two men cooks superintended the operation of cooking. A "College Cook"

was regularly appointed, even down to a very recent date, whose duty it was to cook for the twelve Prebends during their period of residence ; but the office was abolished when the latter were reduced to six.

The erection of the building was commenced in the time of Prior Fossor, about Martinmas, 1368, and was completed within a year, at a cost of £180, under the supervision of two monks, John de Beryngdon and John de Billesfeld, who left a roll of expenses in connection with the work.

THE TOWER.

The visitor would do well not to leave St. Outhbert's Church without mounting the 324 steps which lead to the steeple top. The labour involved is amply repaid by the numerous objects met with in the march upwards. Doors innumerable are met with before reaching what is popularly designated the "cat bridge," but in reality the walk which crosses the transept roof to the staircase in the south-west angle of the tower, whither we must go to continue our journey. With one of the Sub-Vergers as a guide, admission might be obtained to the triforium above the nave, or the walks adjacent. The most advantageous point, however, from which a view can be obtained—not only of the beautiful panelling upon the internal walls of the tower, and its architectural features generally, but of the transepts and choir—is from the lower or upper gallery. The effect from either of these points of elevation is impressive. Still higher, for the journey is not yet half performed, we come to the bell-ringers' loft, to see which, and the bells, permission may be obtained on application to the Verger on duty.

The following is a list of the bells now in the steeple, with the inscriptions upon them :—

Treble.—PACK AND CHAPMAN, OF LONDON, FECERUNT, WM. DIGBY, LL.D., DEAN OF DURHAM, 1780.

Second.—OLIM. CAMPANA. S. MARGARETTA. DEC. ET. CAP. DUNELM. RE FEC. A. D. MDCCXIII.

Third.—CHAPMAN, OF LONDON, FECIT. 1781. WM. DIGBY, DEAN OF DURHAM.

Fourth.—OLIM. CAMP. S. BENEDICTI. FIERI FEC. R. TONNOR. RE FEC. DEC. ET. CAP. DUNELM. A. D. MDCCXIII.

Fifth.—OLIM. CAMPANA. S. MICHAELIS. DECANUS. ET. CAP. REFEORUNT. A. D. MDCCXIII.

Sixth.—OLIM. CAMPANA. BONI. BRDÆ. CHRISTOPHER HODSON. DEC. ET. CAP. DUNELM. REFEOR. A. D. MDCCXIII.

Seventh.—OLIM. CAMP. S. OSWALDI. QUAM. FIERI. FECIT R. DE DUNELM. DEC. ET. CAP. DUNELM. REFEORUNT. A. D. MDCCXIII. CHR.

Tenor.—CAMP. S. OUTHBERTI. OLIM. GALALEA. DEC. ET. CAP. DUNELM. REFEORUNT. A. D. MDCCXIII. T. COOMBER, S.T.P. DEC. S. NYRE. S.T.P. THESAUR, CHR. HODSON. ARTIFICE.

We would advise those who care to do so to obtain admission into the loft, to step out on to the "bell-ringers' walk," from whence may be obtained an excellent view of the town and neighbourhood. Proceed we, however, to the steeple top, and, though perhaps fatigued with the laborious ascent, it will be amply repaid by the scene which is here presented, more particularly if the weather be fine and the atmosphere clear. Standing on a high hill, as the Cathedral does, from its lofty summit we can command a radiating view of the surrounding country to a distance of from ten to fifteen miles. The landscape is as varied as its general features are picturesque. With a glass of moderate power, many places of historical interest may here be seen—Lumley Castle to the north, Brancepeth to the west, Auckland Park to the south-west, Houghton to the east, and to the south the richly-wooded Valley of the Wear, extending from the ancient village of Shincliffe, for miles westward; on the distant horizon the tower of that venerable fabric, Merrington Church, and the rural hamlet of Ferryhill. These are some few only of the many objects here discernible.

THE COLLEGE.

On the south side of the College is the spacious oblong square, in which are the Deanery and Prebendal Houses, formerly twelve in number, now reduced to six, including the four Canons, the Archdeacons of Durham and Northumberland, and the Dean. The whole of the residences are modern. The Deanery—formerly the Prior's lodgings—is almost hidden from view by a stone wall. An examination of some of the apartments will repay a visit, whilst in and about the outskirts are many curious nooks and corners, cavernous looking places, the objects which they served being now unknown. The Priors' private chapel is beneath the present Deanery. Adjoining to the west of the old monastic kitchen was situate the Cellarer's Exchequer. The duty of the Cellarer was to keep the record of expenses for the entire Monastery. Opposite this, to the west, stood the Infirmary, whither the Monks were removed during sickness. Beneath it was a prison, in which were confined any of the Benedictine brethren who were guilty of serious offences.

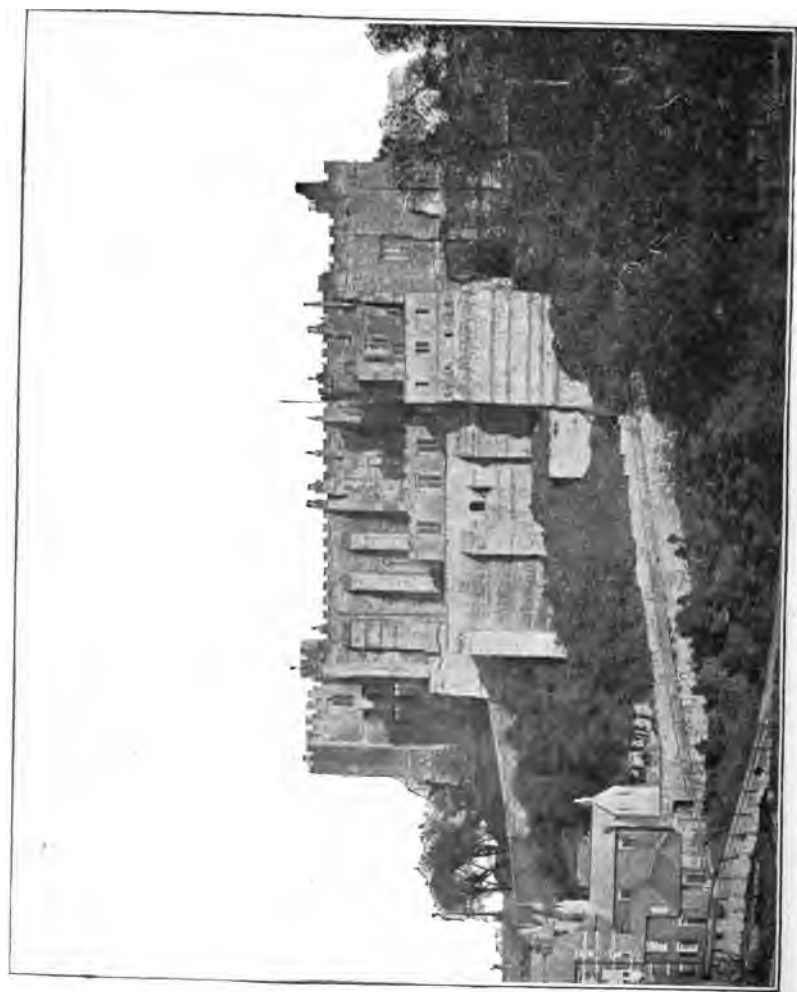
The most notable of the monastic buildings was the Guest Hall wherein were made welcome strangers of every degree. It is described as being "a goodly brave place, much like unto the body of a church, with very fair pillars supporting it on either side, and in the midst of the hall a most large range for the fire." There were numerous chambers wherein travellers slept. The King's chamber was the most important of all,

being elaborately fitted up. Upon this Prior Wessington expended a considerable sum of money. During the troublesome days which succeeded the downfall of Charles I. and Cromwell's Protectorate, the prebendal buildings were deserted, and they fell into decay and ruin, and among the rest which disappeared was the famous Guest Hall. The kitchen at Dr. Farrar's house, at the west side of the College, occupies the site. There are a triple row of pillars springing from which are transverse ribs, doubtless intended to support the superstructure. The Architectural details are of the same date as those in the "crypt" beneath the Dormitory.

THE COLLEGE GATE.

This beautiful structure, at the south-east side of the College, is a lasting monument, among others, which for many generations yet to come will perpetuate and keep alive the memory of Prior Thomas Castell, who erected it during his term of office (1494-1519); the year assigned to its erection being the year 1515. Of the gate which occupied the same site nothing is known, but William de Chambre, the Durham Cathedral Chronicler, states, that for a long time the eastern gate of the Abbey had been in ruin, the re-building of which Castell undertook at his own expense. He not only restored the gate, but built a residence for the porter, and above it a chapel, which he dedicated to St. Helen, in which mass was to be celebrated twice a day, and near it a room for the priest to sleep in. The Chapel was abolished at the dissolution, and from that time until recently the building was known as the Dean and Chapter Exchequer, where all the rents reserved in the Chapter leases were paid.

The groined roof of this gateway is something we may look at and admire in detail, for, says a learned authority, "there is no mistake about that, even where Chambre the chronicler less precise about Castell's total demolition of the former edifice and his building the new one, for the roof shows his winged heart and sword. If it were not for the accompanying Tudor arches and the tracery above, one would hardly believe that this noble portal was a perpendicular erection." The stone seats on each side of the gateway for a long period were used by the poor of the city, who depended greatly for their support upon the bounty of the Prior and Convent, and their successors in the Cathedral.



DURHAM CASTLE.

THE CASTLE.

In the history of the City and the See of Durham, this ancient residence of the Princes of the Palatine—the Bishops of Durham—has played a very conspicuous part. From a very early period the semi-warrior Bishops, who wore the Episcopal mitre within the Earl's coronet, resided in the ancient stronghold which occupied the radius of St. Outhbert's hill from west to east.

That there was a fortification where the Castle now stands, during the Saxon period, is very certain, and that the town itself, small though it may have been, was protected by earth-works and walls, in the early days, seems also clear. Mr. W. H. D. Longstaffe, in the course of an interesting paper read to the members of the Durham and Northumberland Archaeological Society in August, 1879, says, "It is noteworthy that the town was fortified in some fashion during the Saxon period. After the defeat of Malcolm's besieging Scots by Uethred, during the episcopacy of Aldhune, the erector of a Saxon Cathedral there, the most handsome heads of the slain were carried by their tangled hair to Durham, and, having been washed by four women, were arrayed upon poles round the walls, each woman having a cow for her pains. It may also be mentioned, as to this or some later period, that according to newspapers, excavations for sewers showed that the carriage way of the Baileys surmounts a vast accumulation of refuse, including the bones of boars, stags, horses, domestic animals, and the extinct elk. The same appearances were reached at the outside of the city wall at Claypath Gates, and in both cases they suggested that ancient moats had been filled up with debris."

The precise period when Durham Castle was erected may be gathered from the following :—"Walcher, of Lorraine, was made Bishop in 1071, and in 1072, when the King had returned from Scotland, he built a Castle in Durham, where the Bishop might keep himself and his people safe from assailants. This Castle, whatever were its beginnings, soon rose to importance, for great stress upon its possession was laid in the controversy of 1088 between King William Rufus and Bishop St. Carileph, the successor of the murdered Walcher."

Coming to a later period in the Castle's history—during the episcopate of Bishop Flambard—we learn from Symeon that "the city, although nature had fortified it, he rendered stronger and more august with a wall. He constructed a wall in length extending from the chancel of the Church as far as to the citadel

of the Castle. The place between the Church and the Castle, which many little habitations took up, he reduced to the plainness of an open field." Hence is accounted for the open space between the Cathedral and Castle, called the Palace or Place Green.

At the time of Bishop Pudsey's accession the fortifications appear to have required considerable reparation, for he built a new wall extending from the old north gate of the Bailey, at the top of Sadler Street, along the south ridge of the hill, as far as the water gate or south gate of the Bailey.

Bishop Hatfield did a great deal of new work to the Castle. He re-constructed the episcopal hall, and the constable's hall. How it comes to pass that there were two halls, Mr. Longstaff explains that in all seats of consequence there were two halls, the one for state purposes, the other for domestic comfort. The episcopal hall may, he adds, have been a private one. The constable's hall was "an office for the transaction of his business, which was very multifarious, the Constable of the Castle being a sort of Receiver-General and responsible for the accuracy of the Pipe Rolls of the Palatinate. But this solution does not get over all the difficulty. The same author, Chambre, tells us of the much later prelate, Bishop Fox, that he transmuted the hall in the Castle of Durham, for whereas there were two seats of regality, one at the top and the other at the bottom of the hall, now he left only the upper one, and on the site of the lower one made a pantry, &c., with two seats above for musicians, &c., works easily recognisable still. He also began to make a hall, kitchen, &c., in the high tower of the Castle, but left them unfinished on his translation to Winchester. It seems plain that at some time Pudsey's hall had ceased to be the principal hall before Tunstall encased it with his gallery, from the ground, as Chambre and the works themselves show." At Auckland, for some reason, what became the hall was originally the great chamber, standing in the same position, and probably built by the same Bishop, Bek. It is observable that Pudsey's hall, at Durham, stands east and west. So does that at Auckland, now the chapel.

The object of Bishop Hatfield in erecting the keep or tower was for the better protection and fortification of the city. This fell into decay during the seventeenth and eighteenth centuries. The present edifice was erected upon its site about the year 1845, the apartments therein being occupied by the University students.





DURHAM CASTLE.

THE GATEWAY.

There is evidence extant shewing that the Castle—at least almost from the entrance to its extreme northern boundary—was surrounded by a moat, giving its name to a narrow lane running almost parallel to it, and leading from Sadler Street to the foot of Silver Street. All traces of this moat are now effaced. The gateway, or Porter's lodge, which leads into the Castle quadrangle, is a modern building erected during Bishop Barrington's episcopate. It occupies the site of an earlier gateway, and the only piece of antiquity about it is the groining, which is believed to belong to the time of Bishop Pudsey. It was restored and refaced by Wyatt, about the latter part of the last century. The wooden door is well worth examination, and very fortunately has not been interfered with. It is almost wholly made of iron, and the curious little wicket in the door is sufficiently indicative of the caution exercised in ancient times. William de Chambre states that Bishop Tunstall built an iron gate to the Castle, and its appearance fully justifies the description.

THE CASTLE QUAD.

Passing through the outer barrier we at once obtain admission into the Castle Courtyard, or quadrangle. It is large and spacious. The entrance by the flight of steps—together with the doorway—was built by Bishop Cosin (1660-1674), who also did much to other parts of the Castle. Through the latter admission is gained into what is commonly called "The Baron's Hall," of which we shall have more to say hereafter. At the extreme or south-west end of this hall, externally, are two large windows which admitted light into it. These were blocked up when Bishop Fox (1494-1502), curtailed the hall by taking off sufficient space for the erection of the kitchens. When we come to visit its interior an admirable idea may thus be formed of its great length, and the vast accommodation it would afford in the days preceding its alteration. The doorway to the left of the clock leads into the principal apartments of the Castle. At the right side of this entrance is situate the Castle Chapel, and on the left Bishop Tunstall's (1530-1560) gallery. That the Castle has undergone extensive alterations externally may very well be seen as we examine it from the entrance gate.

THE GREAT HALL.

Crossing "the quad," and mounting the flight of steps, a few paces from the entrance, admits us at once into the hall. No one can fail to be struck by its height and length, yet its dimensions were curtailed when Bishop Fox caused the Castle kitchens to be constructed. Originally its length is stated to

have been 132 feet by 36 in width. A measurement by Mr. John Henry, Architect, shows that the length of the present hall is 101 feet 2 inches by 35 feet 4 inches. The width of the intervening wall is 2 feet 6 inches, and the kitchen 28 feet 2 inches. Between the time of Bishop Pudsey and that of Bishop Hatfield but little appears upon record as to the Castle buildings, nor is anything known of the hall which preceded the one erected by the prelate named. De Chambre says, "in the Castle of Durham, he renewed the edifices which had been consumed or debilitated by antiquity and decay, and constructed anew the episcopal hall and the constable's hall, with other edifices in the same." It is evident therefore from this that there was a pre-existing hall before its re-construction by Hatfield. It is unnecessary, however, to discuss the questions involved in the long interval of silence respecting the state and condition of the Castle from Pudsey to Hatfield. Upon this subject, however, Mr. Longstaff says, "there are small portions of Hatfield's work in the corner of the Castle seen on entering the town from Framwellgate Bridge, but unless he was using old materials wholesale, what is now known as the Great or Hatfield's Hall is manifestly earlier in its details, and not later than Bishop Beck's time.

The present hall is used as the dining hall of the University students. Upon its walls are suspended a triple row of portraits. Those at the top represent some of the most eminent Archbishops and Bishops in former time. The central row are stated to have been brought from Spain by Lord Peterborough, and the lowest have interesting associations, inasmuch as they are portraits of former Prebends of the Cathedral, as also of some of the Professors of the University of Durham. To describe in detail every object of interest, either here or in other parts of the Castle, would swell unnecessarily the pages of this work. Many of these are worthy of something more than a passing notice.

That Norman buildings existed here before the episcopacy of Hatfield is beyond doubt, for the doorway within the porch, erected by Bishop Cosin after the restoration, is earlier than the days of the former Bishop, and dates, it is presumed, about the episcopacy of Bishop Beck's time (1283-1310). We would draw attention to the window on the north-west side of the fireplace, the shafts and caps of which are ascribed as 13th century work. To Bek, therefore Monarch, Prince, Prelate, and Warrior, has with some justice been given the credit of laying the foundations of this most magnificent hall.

Bishop Fox, in testimony of the division he caused to be made in it, has left upon the wall thereof his badge twice

repeated, viz. :—a pelican in her piety. To him is also attributed the erection of two corbelled galleries on either side, originally set apart for trumpeters and officers. The buttery hatches still remain, of oak, black with age, carved with Fox's badge, and the motto *est deo gratia*, and the date 1499.

A further curtailment of the hall took place in Bishop Cosin's time by the addition of two rooms upon the space thus severed. This, however, was some few years ago restored to the east end.

Upon the west wall are fragmentary specimens of armour, about the date of the Commonwealth, arquebusses, firelocks, a couple of banners which belonged to the Durham Volunteers, and also a drum belonging to the same corps. Inlet into the walls are two copies of the Elgin marbles which were presented by Archdeacon Thorpe, first Warden of the University.

THE NORMAN CHAPEL.

This is undoubtedly the most ancient part of the Castle now remaining. Situated in the lower part of the building, and dimly lighted by a small window at its east end, above where the altar stood, it is a gloomy and cavernous apartment without anything very inviting about it. Nevertheless it is only upon a close examination that its high antiquity becomes apparent ; and proves, moreover, that there were buildings hereabouts anterior to the erection of Carlisle's Cathedral. Historians, architects, and others, cannot with any degree of accuracy, fix a date when this early Norman Chapel was erected. It is, says Mr. Longstaff, totally different from the peculiar Norman design which was introduced by the last-named Prelate in 1093, when he began his new Cathedral. Moreover, he adds, it bears a great similarity to the crypt of the Abbey of the Holy Trinity at Caen, founded in 1066. The capitals of the piers, with their square abaci and rude imitation of the Ionic volute, are very like some in the Church of St. George Bocherville, near Rouen, which dates from the middle of the same century. The Chapel is divided into nave and aisles, the altar platform being on an elevation of two steps. There are brackets for images or lights on either side of the east window, and an almy in the north wall. Each aisle has had a window at its eastern extremity. The two side windows, which give light to the northern aisle, were enlarged in 1840. In their original state they were widely splayed, plain, round-headed openings, not more than six inches in width. The capitals of the piers are peculiar and interesting in their ornamental details. The pavement, with the *herring-bone* arrangements of the small flag-stones which form it, is probably coeval.

THE BLACK STAIRCASE.

At the time of Bishop Cosin's accession to the See of Durham, he found the Castle in a most dilapidated condition, for he says in one of his letters to his Secretary, "the Scots spoiled and ruined it with gunpowder." He at once set about its reparation and restoration. The sums of money he spent over it were enormous. He says in his will, "I have already expended in rebuilding and repairing the two episcopal Castles, of Durham and Bishop Auckland, together with the Bishops house at Darlington, the whole cost and charges whereof have amounted to about sixteen thousand pounds." The staircase, of black oak, was one of the pieces of work which the Bishop caused to be inserted, and which leads into Tunstall's gallery and to the Norman gallery through the magnificent Norman doorway, at the east end. It is a marvellous structure and worthy of admiration. Upon reaching the top of the staircase the visitor will notice the weather-worn stones of what was once the external wall of the Castle, or more probably the great hall of Bishop Pudsey. Suspended upon the walls of this staircase are several very fine oil and other paintings, statuary, &c.

TUNSTALL'S GALLERY.

This gallery, which was erected by Bishop Tunstall, cannot fail to be admired. The walls are hung with tapestry work of an early date. Upon this portion of the Castle Bishop Cosin spent a considerable sum of money, both in its painting and ornamentation. He employed an eminent artist, named John Baptist Van de Eersell, who was resident in Durham for some time. In 1663 this artist "painted the skreines and all the wainescot worke in the gallerie at Durham Castle, and a skreine near the gallerie there; and also gild a mitre and one eagle in the said gallerie, and also vernish (varnish) all the said worke." For this he was paid the sum of seven pounds. In this gallery is a plaster copy of an Assyrian column, and which was presented to the University by the Trustees of the British Museum. At the east end, and within the window nearly opposite the Norman doorway, are several objects of interest, notably a bell beneath a glass cover of ancient date, and which is said to have been suspended in the original gate or porter's lodge. Upon the rim externally is the following legend—"Sanctus Nicholas ora pro nobis."

THE NORMAN GALLERY.

Whether Bishop Hatfield's hall stands upon Norman foundations, as has been asserted, is not so very clear. It is stated that Bishop Pudsey renewed that part of Durham Castle which had been destroyed by fire. That he erected a hall upon a



Durham Castle. Black Staircase.



Durham Castle.
Doorway in Norman Gallery.

somewhat large scale on the site of that portion of the Castle which had fallen a prey to the flames, in the time of the Conqueror, there seems no doubt. There is no evidence testifying either its extent or otherwise, and even its position can only be conjectured. The Norman window already referred to, at the top of the "black staircase," is undoubtedly a portion of it, as is also the Norman gallery, and, therefore, originally Pudsey's great hall must have occupied that portion of St. Cuthbert's Hill extending from its northern ridge almost to the eastern extremity, and in close proximity to the present "keep" or tower. Upon the walls internally there are traces here and there of early Norman architecture; but the transformation which this portion of the building underwent, even anterior to the time of Bishop Cosin, and in still later times, has left but few isolated specimens of the handiwork of the great Norman Bishop's architect. The only comparatively perfect examples remaining are in the Norman gallery, and which, but for the timely intervention of the President and influential Members of the Durham and Northumberland Architectural and Archæological Society, would have been swept away to make room for contemplated improvements. The gallery presents a range of triple arches adorned with chevron ornaments, the centre one, containing the window, being higher in each case than the blank ones by which it is flanked. At the eastern end is a round-headed doorway of the same period, communicating by a staircase in the thickness of the wall with the floor in the lower hall. This doorway makes it obvious that this range of windows belonged to a large upper hall, or chamber of state, and recent alterations have shown that a similar range of windows existed on its northern side. Below it was another hall. Both belong to the time of Pudsey (1154-1179). Access, we know, must have been given to the lower hall by the very richly-decorated doorway, which it is admitted, belongs to Bishop Pudsey's period. It is probable that a staircase led up to it. Until the time of Bishop Barrington (1791-1826), this doorway was long hidden by brick and mortar. The lower portion it will be seen, shows signs of exposure to the weather. The upper portion is perfectly fresh, probably owing to its protection by a penthouse roof open at the sides, which covered the staircase from the courtyard below. Mr. Longstaff is of opinion that the hall had a high pitched roof, as one of the original curbels is visible above the side of the upper doorway.

THE MODERN CHAPEL.

Access to the present Chapel is obtained either from the courtyard, by the staircase leading to the Norman doorway, or Tunstall's gallery. At the right hand side before entering the

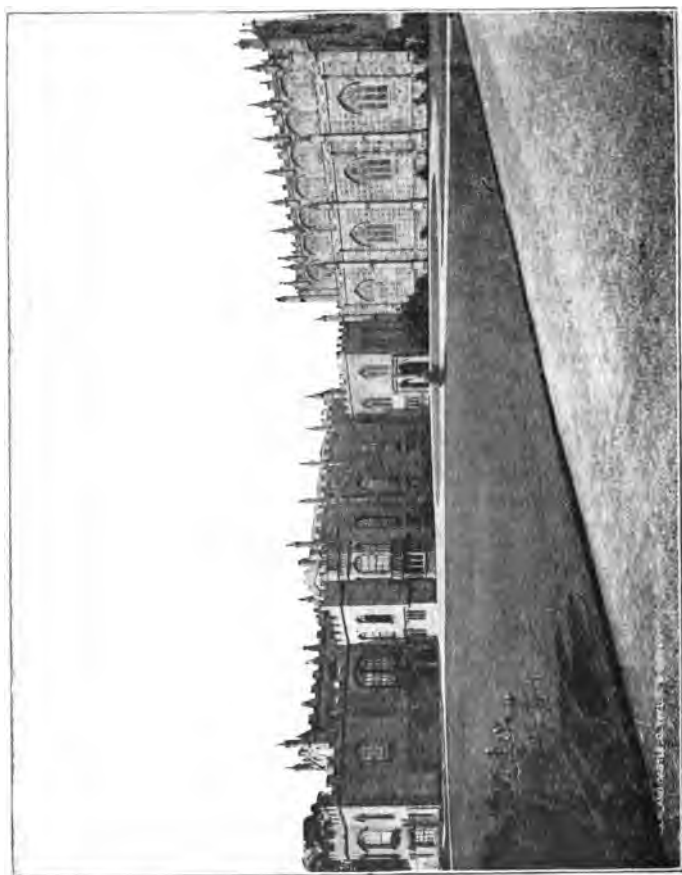
Chapel, and at the top of the steps leading into a hall below the Chapel, is a spiral staircase, blocked up, and which probably led into a tower, but of which no traces remain. The Chapel was built by Tunstall. It was called the upper chapel in the time of Bishop Cosin, to distinguish it from the lower, or Norman Chapel, previously described, and probably superseded an earlier structure. The latter Bishop did much for this Chapel, for he says in his will, "I have laid out one thousand pounds in the episcopal Chapels belonging to those two Castles (Durham and Auckland), upon several pieces of fair gilt plate, books, and other decent ornaments, for the use of my successors in those Chapels for ever." The Bishop also adds in another part of his will, "the plate, books, organs, and other furniture belonging to my Chapels at Auckland and Durham, I have dedicated to sacred uses." In 1547-8 the present stalls were brought from the Chapel in Auckland Castle, as the following item will show:—"To Robert Champe, &c., 17 days in taking down of the stalls in the high Chapel, and sorting of them, and dyghting and dressing of them, and helping to convey them to Durham, 39/8." The Chapel, small as it is, is nevertheless an interesting spot from its many associations.

On the stall end, at the right side on entering, are the arms of Bishop Ruthall impaling those of the Bishopric, a mistake which, it is suggested, has probably arisen from the carvers having worked from the matrix of a seal in which the dexter and sinister sides would be reversed. "Oddly enough," says the Rev. J. T. Fowler, in *Notes and Queries*, "this blundered evat has even been shown as one of the curiosities of the place, however, for the story, the arms are those of his (Tunstall's) predecessor (Ruthall), who occupied the See from 1508-1523."

Here, as in the Cathedral, there are a number of Miserere seats, of which, on account of the quaint devices, we append a list.

SOUTH SIDE:—1. A man on horseback, in a non-military dress, sticking a fine dragon with a spear; parts broken away; at the sides flowers. 2. A bear muzzled and chained, and something behind the bear partly broken; with a log of wood with a wheel to it; at the sides foliage. 3-4. Destroyed. 5. A bracket of foliage; roses on either side. 6. Foliage, with roses at the sides. 7-10. Destroyed. 11. An eagle-headed and winged creature with an ox-like tail and body, and clawed feet: roses at sides.

NORTH SIDE:—1. A man wheeling a woman in a barrow, she holding a scourge in her right hand, and dragging on to the barrow with her left; her head and shoulders broken off; the



AUCKLAND CASTLE, Residence of the Lord Bishop of Durham.

man has a short tunic and closely-fitting cap. 2. A pig playing a bagpipe, a young pig and a calf listening ; a crumpled Tudor rose lying on either side. 3-4. The seats destroyed. 5. A cloven-footed beast with a leg and tail wrapped under the hind leg, and a haunch ending in three tufts ; roses at sides. 6. A winged and long-haired dragon with a cloven foot. A human figure has been broken away, but the hand pushing a shield against a dragon's nose, and the bear's foot, broken off at the instep, remains. In the back ground a cabbage-like tree. On either side a mask, one with a tongue out. 7. A dragon turning round as if to attack a mermaid in a spiral shell ; the mermaid's right arm is broken off, her left holds a comb ; at the sides crumpled foliage. 8. All gone save the roses on either side. 9. A nondescript animal with a foot like a mole ; at the sides foliage with bell-shaped flowers. 10. All gone save the foliated side ornaments. 11. A bracket of foliage ; on either side roses.

The stall work in this Chapel was constructed within two or three years of the restoration, under Bishop Cosin and Dean Granville. The work was no doubt done in imitation of that which preceded it.

The arms of Bishop Tunstall are carved on the jambs of the windows, and these are repeated in several parts of the Castle where any of his work remains, especially upon the external wall of his gallery.

The Chapel was lengthened in the time of Bishop Cosin ; and more recently in 1878 ; it was carefully restored under the superintendence of Mr. C. Hodgson Fowler, Architect, Durham.

THE KEEP, OR TOWER.

This portion of the Castle, both externally and internally, is wholly modern. It was erected about the year 1840, upon the site of an earlier building which had long been a ruin. There is not the slightest trace of any ancient work ; but there can be little doubt the original tower was erected at the instance of William the Conqueror, and it may be presumed that portions of it still exist and are embedded in some part of the structure. The main part of it, as it stood, a stately and picturesque ruin, was the work of Bishop Hatfield. In the Castle are several old engravings of the Cathedral and Castle wherein the old ruined tower appears.

THE CASTLE WALKS.

The terraced walks on the east and west sides of the tower are worth a visit. These lead to the north side of the Castle, upon the walls of which are the arms of Bishop Butler, who made some alterations on that side. At the extreme north end of the walks is an old square tower which dates from the time of Bishop Pudsey, in fact it was part of the building of his foundation, and was erected for defensive purposes. Upon one of the sides is a weather-worn shield, upon which were his arms, but they were long ago obliterated by time and the weather. The outer defences are still traceable from these terraced walks, as also the position of the barbican or great outer gateway, for a long period known as the *grol* gates, or, more correctly, the north gate of the Bailey. The remains of a tower are still visible at the south-east side of the Keep, and at the back of the houses near to the top of Sadler Street and Queen Street.





AUCKLAND CASTLE AND PARK.

BISHOP AUCKLAND CASTLE.

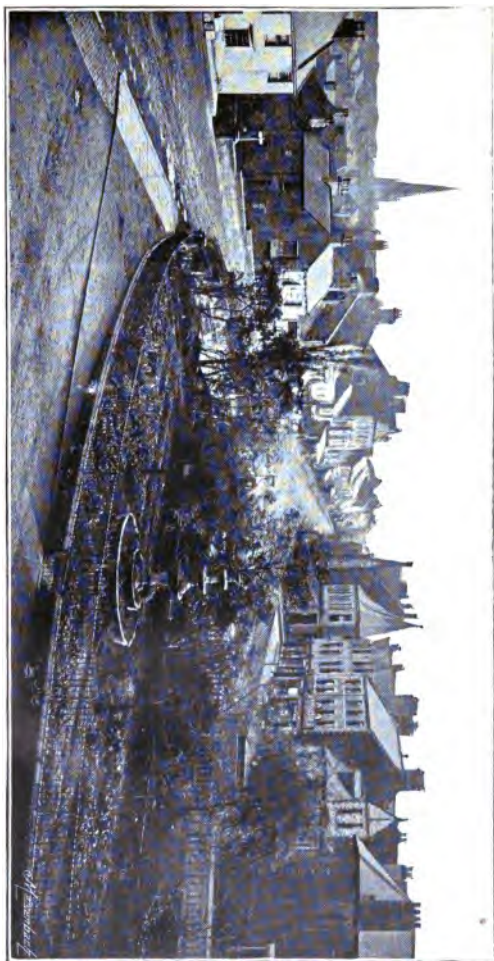
This beautiful building is situate on a high ridge commanding a wide view of the surrounding country. "This," says Hewitt, "is a palace indeed! It stands on a hill above the town which the prelatical residence seems to have created, and makes you feel at once, that in this country not only the merchants, but the prelates are still princes. The palace must be looked upon as a whole, and not with too scrutinising an eye to the character of its architecture, which is of various dates, all modern, and some of it not of the purest character. It is sufficient that it claims to be Gothic. But as a habitation it is a splendid one—its situation, with hills and green sloping lawns, rocks, woods, and water, is very beautiful. This lovely site was selected by the bold Bishop Anthony Beck for a retreat, and here he built a fine castellated manor house." The Parliament of the Commonwealth bestowed the Castle on Sir Arthur Hazelrigg, who pulled down nearly all the original buildings and built the present magnificent palace. Bishop Cosin built the present chapel after the Restoration. Two rows of clustered marble pillars divides it into nave and aisles. The whole of the floor is of chequered marble. A plain stone in the floor is all that marks the resting place of the founder. The Arms of the various bishops from the time of Pudsey (1153) up to the present are emblazoned on the walls under the windows. The beautiful reredos is of carved oak. Stained glass has been inserted in the windows, the scenes there depicted being the early history of the Northumbrian Church, the lives of St. Cuthbert and the Venerable Bede, up to the building of Durham Cathedral. The great park around the Castle is about 800 acres in extent, the beauties of which have been described by many. Evelyn places the park amongst the most beautiful in England. Another writer says, "Language is too weak and but few pencils are powerful enough to delineate the rich scenery of Auckland Park." Entrance is gained from the Durham road through a handsome gateway built by Bishop Egerton.

CHESTER-LE-STREET.

This ancient town is about six miles north of Durham City and situate in a valley west of the river wear. Many Roman remains have at various times been discovered; those of a Roman camp are still visible near the Church, and Roman

pottery also of all kinds are frequently discovered. During the excavations in connection with the sewerage works in 1879, an inscribed stone was brought to light. The Rev. Dr. Hoopell says, "The stone is unfortunately but a fragment, or rather two fragments, but these are adjacent fragments, and together yield us the right hand end of what has been a very long and very important commemorative tablet. The breadth of the tablet is 24 inches and of the inscribed portion 18 inches." During the time (A.D. 217) when Severus was repairing the great wall, built by Hadrian, a wing of Roman cavalry was stationed here. From Roman times to the year 883 when the monks of Lindisfarne arrived with the body of St. Cuthbert we know very little. In the Saxon period the place bore the name of Cuncacestre, and so was known until Eardulph and his monks settled here and founded the See of Chester-le-Street. The Bishopric continued until the time of Aldhune, first Bishop of Durham. Then, first as a rectorial and afterwards a collegiate church under Bishop Beck the place remained till the dissolution of the religious houses. Chester-le-Street is a prosperous and thriving place, rapidly becoming a large town. It is the centre of a large mining district to which it owes its prosperity. An ancient custom—the origin of which is unknown—is still in vogue, viz., the annual football match in the main thoroughfare, between "up-streeters" and "down-streeters" on every Shrove Tuesday.

The Church, dedicated to St. Mary and St. Cuthbert, stands on the site of the original wooden church, built by the monks who came from Lindisfarne in 883. This was replaced with one of stone about 1050. It is considered probable that the north and south walls of the Church are the only portions that now remain of that building. To enter into a detailed account of the many interesting features in and about the Church is beyond the limited scope of this small work. It is well worthy of a visit, and is only one of the many and various places of interest in or near the town.



CHESTER-LE-STREET—Front Street from Bridge.



LAST COPY DISCARD

